A Systematic Approach to Bowing and its Application in Violin Playing

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Declaration

This exegesis contains the results of research carried out at the University of Tasmania Conservatorium of Music between 2016 and 2020. It contains no material that, to my knowledge, has been accepted for a degree or diploma by the University or any other institution. I declare that this exegesis is my own work and contains no material previously published or written by another person except where acknowledgement or reference has been made in the text.

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Khalida De Ridder

Abstract

The aim of this research was to formulate systematic studies for the right-arm to achieve finer outcomes in violin performance.

As modern violin practice involves the marking of numerical symbols on the score to indicate left-hand 'fingerings' it is necessary to question why no equivalent system is utilised for the training of the right-arm. Although a system for the notation of bow divisions was formulated by French violinist Lucien Capet over one hundred years ago, its use is virtually unidentified in modern violin playing and teaching.

The research method adopted in this project was performance-oriented and focused on incorporating Capet's eight-part bow division notation system into daily analytical practise allowing for core movements of the right-arm and the distribution of the bow to be documented and made habitual for the performance situation. Critical reflections on the process and specifically the application into key performance repertoire are provided in this exegesis, which contextualises the research conducted. The exegesis and folio of performances are equally weighted (50/50) for examination.

The associated performance folio contains recordings of various solo and chamber works by composers Bach, Mozart, Ysaÿe, Brahms, Handel, Debussy, Franck, Strauss, Gragnani, Weber, Charlton and De Falla.

The findings of this study were that setting parameters for bow distribution generated a higher level of response to address combinations of colour, timbre, mood and articulation. Notation of bow distribution is not to be understood as a rigid barrier or impediment to personal expression. On the contrary, once habitualised, it provides full awareness and control of the right arm, resulting in a refined, and highly nuanced regulation of sound to convey the desired musical expression.

Acknowledgements

I would like to thank my supervisors Dr.Anne-Marie Forbes and Dr.Susan Collins for their warm and exceptional guidance throughout this research project. From the start of candidature, not only from an academic perspective were they inspiring but also personally encouraging, making everything seem possible through sleep deprivation and newborn. Thank you to my mentor in Paris, Guillaume Sutre and family who invited me into their home with such kindness. Sutre's exquisite sound, musical expression and humility has had a profound impact on me.

To my family, Simon who throughout these research years has ensured barely a moment missed with our beautiful, now toddler Otto; our little family is the greatest gift of all. Thanks must also be given to my mother and late father who selflessly spent a lot of their time travelling long distances ensuring my brothers and I participate in various eisteddfods, festivals and concerts and creating musical opportunities for our remote and regional Far North Queensland community.

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CHAPTER ONE

1.1 Introduction

The aim of this research is to address the deficiency in academic research on analysis of violin bowing by implementing original systematic study exercises for better application of the bow. One of the key topics of this research is that considering it is standard practice to notate numerical symbols on the score indicating pre-determined 'fingerings' of the left-hand, it is appropriate to question if an equivalent system would be useful for the training of the bow arm.

The outcomes of this research are represented by equally weighted written and practical components, documenting the investigation of whether and by what means the systematic study of violin bowing increased proficiency in performance. The written component (exegesis) contextualises this research project and provides reflections on the adopted process of systematic bowing with the resultant applications to repertoire during the course of candidature contained in the performance folio.

This paper is organised in five chapters. In this first chapter, literature most influential to modern violin bowing was reviewed, identifying gaps in the literature and the need for this study. Preparation of the associated performance folio recordings is documented in chapter two, with the provision of original analytical exercises. Recordings comprising the performance folio include various solo, accompanied and chamber works by Eugene Ysaÿe, Johann Sebastian Bach, Nicolo Paganini, Cesar Franck, Richard Strauss, Wolfgang Amadeus Mozart, Johannes Brahms, Filippo Gragnani, Carl Maria von Weber and Georg Frederic

Handel. Chapter three notes the preparation for the final recital with chapter four reflecting on the outcomes of the folio performances. Finally, chapter five provides suggestions for further research.

A few sources found to specifically address modern violin bowing include the systematic analysis of repertoire in *The Modern Technique of Violin Bowing* (1941) by Harold Berkley and *Motion Study and Violin Bowing* (1934) by Percival Hodgson which sought to prove all bow strokes were circular in nature.[1] More recently a doctoral dissertation by Kelley Johnson (2010) evaluated what independent ideas on bowing were developed by contemporary pedagogues in comparison to those historically.[2]

The most significant authority on violin bowing was found to be French violinist Lucien Capet (1873-1928). Capet's theoretical output include a treatise and several annotated etudes detailing the possibilities of the bow alongside hundreds of exercises to enable better control of musical expression. What makes Capet's contribution unique was that he set out parameters for the distribution of the bow by a method of notating the findings onto the score via a lettered and numbered system.[3]

Capet's annotated system of the right-arm was adopted and extended upon in this research. An extra division of the bow was added to the existing system and greater consideration given to the alteration of bow speed to serve musical interpretation. Most importantly Capet's

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[1] Harold Berkley, *The Modern Technique of Violin Bowing* (New York: G.Schirmer,Inc., 1941); Percival Hodgson, *Motion Study and Violin Bowing* (1934; repr., London: Stainer & Bell, 1983).
[2] Kelley Johnson, "Lucien Capet: Comparisons and Connections to Contemporary Violin Bowing Technique" (PhD diss., University of Iowa, 2010), accessed September 13, 2016, https://ir.uiowa.edu/etd/992/.
[3] Lucien Capet, ed. Stephen Shipps, trans. Margaret Schmidt., *Superior Bowing Technique* (Maple City, MI: Encore Music Publishers, 2007), 10.

system was applied to much of the original analysis included in this research project; trialed under the pressure of performance.

By documenting practical experimentation of bow distribution onto the score via a notation system, one of the expected outcomes of this exegesis includes for fundamental movements of violin bowing to be described in literature more accurately than previously achieved, demonstrating its validity in modern violin practice.

Although the scope of this study involves mostly advanced violin performance, the analysis includes ideas applicable to all levels of study. This research differs from others in its field by involving the practical application of information documented from analytical study and the observation of its effect on performance.

1.2 Literature Review

Early sources on violin playing between the late seventeenth to mid eighteenth-century include Francesco Geminiani's *The Art of Playing the Violin* (1751), and Giuseppe Tartini's *Trattato Di Musica* (1754).[4] These resources established some guidelines for bowing with focus on articulation and rhythmical meter.

During the eighteenth century, advanced right-arm techniques were developed in line with the requirements of Classical period expression. Whilst instrumental performances were popular in cities such as Paris, Amsterdam, Leipzig and Stockholm; audiences in eighteenth-century Italy were most popularly entertained at the many theatre and opera houses operating around the country.[5] Qualities and phrasing of the human voice also became incorporated into eighteenth century Italian violin playing; particularly the *legato* style.[6] Although during eighteenth-century the majority of Italian violin treatise did little to address advanced violin techniques, the Italian violin playing tradition had influential spread throughout Europe.

Violinist Bartolomeo Campagnoli published one of the last significant accounts of eighteenth-century Italian violin style documenting in detail the attributes of the bow. Not only were the natural tendencies and flexibilities of the stick considered (such as the power and strength at the middle and frog and the soft qualities of the tip) but the variation of bow

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[4] Francesco Geminiani, *The Art of Playing on the Violin* (1751; repr., Oxford University Press, 1952); Giuseppe Tartini, *Trattato Di Musica* (1754; repr., New York: Broude Bros.,, 1966).
[5] Angelo Frascarelli, "Elementi Teorico-Practici Di Musica by Francesco Galeazzi; an Annotated English Translation and Study of Volume I" (University of Rochester, 1968).14-16, accessed 5 November, 2016, https://urresearch.rochester.edu/institutionalPublicationPublicView.action?institutionalItemId=7225.
[6] Robin Stowell, *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries* (New York: Cambridge University Press, 1985). 170.

speed and distribution.[7] Four main expressions of the bow according to Campagnoli are shown in Figure 1 with explanation provided in Figure 2.

Figure 1. Variations of expression with the bow

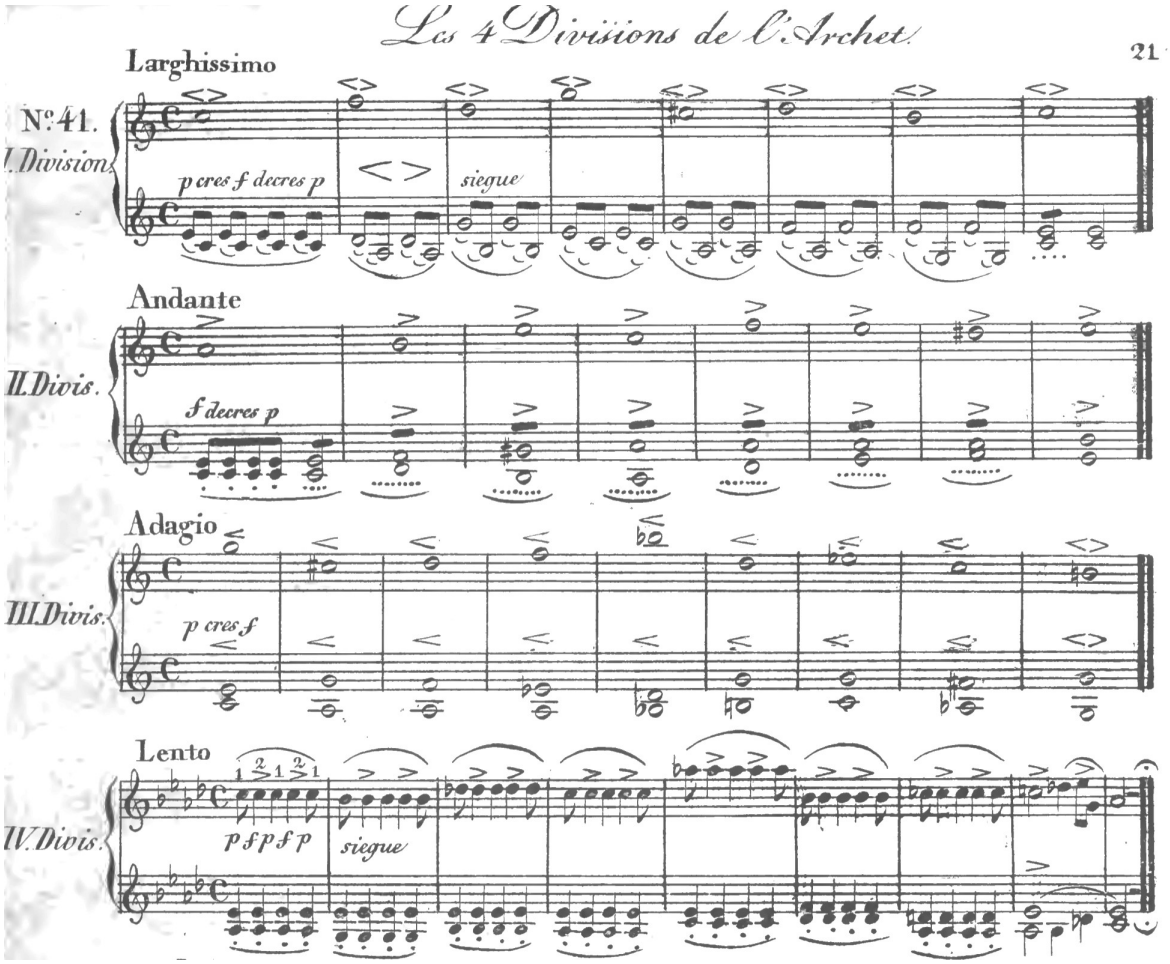

Figure 2. Four main expressions of the bow according to Campagnoli

	Example I	**Example II**	**Example III**	**Example IV**
Dynamic	***p****, cresc.,* ***f****, decresc.*	***f****, decresc.,* ***p***	***p****, cresc.,* ***f***	***p, f, p, f, p***
Type	Spun sound	Diminished sound	Increasing sound	Nuance/colour

[7] Bartolomeo Campagnoli, *Nouvelle Méthode De La Mécanique Progressive Jeu Du Violon* (c.1810; repr., Leipzig: Breitkopf and Härtel, 1824), 21.

French publishing houses in the eighteenth-century produced large quantities of self-study material addressing advanced violin performance. Central to French violin pedagogy was attention to musical expression through nuance and articulation of the bow, with a focal point of study being the ability to distribute the bow equally.

One of the first to discuss bowing in great detail was L'Abbe Le Fils (1727-1803) in *Principes du Violon* (1761). [8] The flexibility of the right-hand fingers was said to play an important role in smooth changes of the bow, as well as functioning as 'springs' to absorb the motions between arm and string in strong strokes (minimising the crushing of the strings).

One of the most important of all authors on bowing was French violinist Pierre Baillot (1771-1842). Baillot's first contribution *Méthode de Violin* was co-authored by Pierre Rode (1774-1830) and Rudolph Kreutzer (1766-1831). First published in 1793 the treatise addressed basic to complex bowing pattern exercises with nomenclature of bow strokes.[9] An important bowing influence in *Méthode de Violin* was the extensive use of *legato*; likely an Italian influence via their mentor Giovanni Battista Viotti (1755-1824).

In 1834 (five years after the death of his colleagues Kreutzer and Rode), Baillot made an individual and detailed contribution to the literature base with his instructional treatise *L'Art Du Violon*. Baillot expanded upon his co-authored publication with more theoretical knowledge; the desirable right-hand strokes, basic bow divisions, the role of nuance in musical expression and contact-point.[10]

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[8] L'Abbe Le Fils, *Principes Du Violon* (1761; repr., Genève: Editions Minkoff. 2001).
[9] Pierre Baillot, Pierre Rode, and Rudolphe Kreutzer, *Methodé De Violon* (1793; repr., Magasin de Musique du Conservatoire, 1802).
[10] Pierre Baillot, *L'art Du Violon* (Mainz: B. Schott, 1834).

The elasticity of the wood and its function in basic bow strokes was observed more by Baillot than almost any other author. Attention to bow flexibility meant consideration was made to not only the organisation and refinement of nuance and articulation, but also the *timbre.* Baillot suggested from each of the four strings a character could be drawn resembling the *timbre* of many other instruments including the oboe, flute, horn, trumpet, harmonica, harp, piano and organ.[11] The study of bow distribution by Baillot appears for the purpose of musical expression. Baillot divided the bow mostly into three equal parts with each section of bow having its own unique tonal quality and function (see Figure 3).[12]

[11] Robin Stowell, *The Early Violin and Viola: A Practical Introduction*, *Cambridge Handbooks to the Historical Performance of Music* (Cambridge University Press, 2001), 64.
[12] Baillot, *L'art Du Violon*, 85.

Figure 3. Three divisions of the bow and their function according to Baillot.

Division	Attribute	Use:	Sound/Effect:
Upper third	Soft	Power strokes with flat hair (*martelé*), phrase off	Strong, accented, airy and soft
Middle third	Balanced	Strength with flexibility, balanced weight for full tone, light strokes possible due to elasticity of the wood	Sweet/singing (*dolcé*), expressional
Lower third	Strong	Accents, downbeats, chords, power	Concentrated slow speed, mimic the redraw of singer's breath

Baillot explored the use of 'on' and 'off-the-string strokes' and their combinations. Fast strokes such as *détaché, martelé* and *staccato* were suggested to be initiated 'from-the-string' by execution of the wrist and forearm. Other fast-moving strokes such as *élastiques, sautillé, ricochet* were to be played 'off-the-string' with careful consideration given to the elasticity of the wood. Baillot also wrote of composite strokes which utilised both 'on' and 'off-the-string' motions. Composite strokes included the *traînes* (a dragged stroke), as well as the *grand détaché* (a fast, on-the-string stroke with pressure that is released between strokes).[13] Another technique discussed by Baillot is *bariolage*; a term to describe a series of notes played on different strings. *Bariolage* according to Baillot involved alternate notes being deliberately played on open string for a contrast of *timbre* to be heard.[14]

One aspect of Baillot's methods rather outdated in terms of modern violin playing was the distinct lack of involvement of the upper arm in violin bowing. On observation of leading modern violinists, the involvement of the upper arm is evident. The suggested posture of Baillot was a low or hugging-to-body upper arm is often referred to as belonging to the 'Old

[13] Baillot, *L'art Du Violon*, 93.
[14] Baillot, 120.

French School' however, as late as 1908 did this low body-hugging bow arm posture continue to appear in treatises such as by Archille Rivarde.[15] Others such as French scientist Georg Demeneÿ (Professor of Physiology at La Ville, Paris), were not in favour of a low arm posture. Published in 1905, Demeneÿ's treatise illustrates an elevated level of the upper arm; a technique adopted by the majority of leading modern violinists.

Figure 4. Demeneÿ's recommendation of posture with an elevated level of the upper arm.[16]

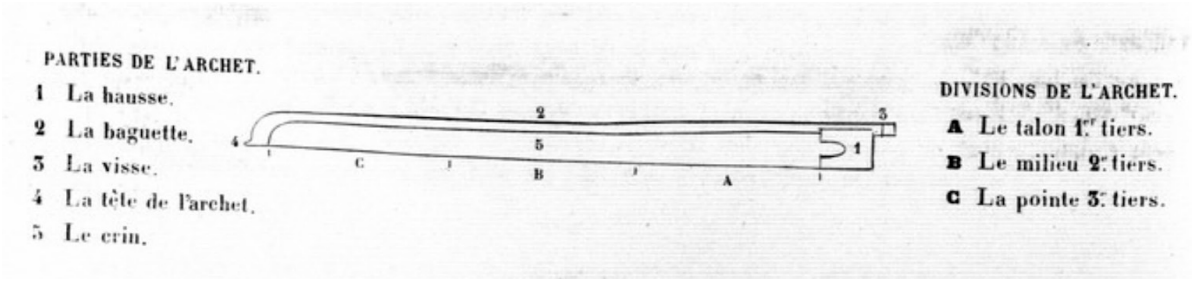
A close relative to the French school was the Belgian school which by the mid-nineteenth-century had developed its own national style. The Belgian school gave great attention to the mastery of the bow, a style moulded from a number of influences; French by way of Baillot and Italian by the influence of Viotti and Paganini.[17] The most influential exponent of the

[15] Achille Rivarde, *Nouvelle méthode de violon théorique* (Paris: B.Roudanez, 1908), 4.
[16] Georges Demenÿ, *Physiologie Des Professions : Le Violoniste, Art, Mécanisme, Hygiène* (Paris: A. Maloine, 1905), 30.
[17] Philippe Borer, "Aspects of European Influences on Violin Playing and Teaching in Australia" (Master's diss., University of Tasmania, 1988), 35.

Belgian style was Charles-Auguste de Beriot (1802-1870). A skilled teacher, De Beriot produced some of history's most illustrious violinists including Henri Vieuxtemps and Henryk Wieniawski. The compositions of Vieuxtemps and Wieniawski have not only shaped much of modern violin playing but still to this day, ask of the performer some of the most virtuosic skills of the bow arm.

Although elementary in level, De Beriot's *Méthode de Violon* addressed the treatment of bow distribution from the very first lessons. Included in the method is a system of lettering divisions of the bow which likely influenced the right-arm notation system of a later pedagogue, Lucien Capet.

Figure 5. Bow divisions lettered and numbered by De Beriot.[18]



In Germany the management of the bow was well documented by Louis Spohr in *Violin Schule* (1832).[19] According to researcher Clive Brown, admiration for the works of Pierre Rode meant many elements of the French style were incorporated into Spohr's own teaching methods.[20] Spohr wrote of some advanced bowing strokes including an up-bow staccato (*staccato leggiero*). He rejected the use of the *sautillé* stroke in classical repertoire (favouring

[18] Charles Augusta De Beriot, *Méthode. De Violon, Op.102* (Paris: B. Schotz, 1870), 2.
[19] Louis Spohr, *Spohr's Violin School.* (1832; repr., New York: Boosey & Co., 1878).
[20] Clive Brown, *Louis Spohr* (New York: Cambridge University Press, 1984), 25.

an on-the string stroke) however included new techniques in his methods such as the *spiccato* stroke.[21] Spohr suggested elevation of the right-elbow to lever from one string to the other rather than involving the upper-arm.[22]

Spohr insisted a straight bow motion was the foundation of all bow strokes; not only suggesting a parallel angle of the bow be kept to the bridge but to avoid all curved motions at the start, duration and release of the stroke. As presented later in this chapter, the parallel bow as an absolute principle has since been proven unwarranted by multiple sources, demonstrating all bow strokes by the laws of motion, are circular in nature.[23] Amongst Spohr's finer contributions included attention to the sounding-point (the placement of the bow between bridge and fingerboard) to control both volume and timbre. Spohr also indicated the sounding-point be adapted to the thickness of each string.[24]

Throughout the twentieth century, little literature was produced to keep up with modern requirements of violin bowing; particularly systematic instruction relevant to advanced violin performance. Lucien Capet (1873-1928) produced the last and most conclusive of all written material for modern bowing technique, titled *La Technique Supérieure de la Archet* (1916). Originally in the French language, the English interpretation of Capet's treatise was published only recently, in 2007.[25]

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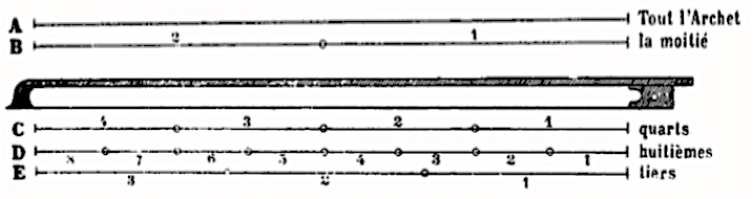
[21] Clive Brown, *Classical and Romantic Performing Practice* (New York: Oxford University Press, 1999), 273.
[22] The upper-arm is described as back-arm in the English translation.
[23] Lauren Deutsch, "Motion Study of Violin Bow Technique; a Study Comparing the Motor Patterns of Professional and Student Violinists" (PhD diss., University of California, 2011); Hodgson, *Motion Study and Violin Bowing*.
[24] Spohr, *Spohr's Violin School*, 59.
[25] Capet, *Superior Bowing Technique*, 2.

Capet declared that fine violin playing required first and foremost great facility of the right-hand. His publication *Superior Bowing Technique* provided no less than 600 exercises for the training of the right-hand. Although some of the exercises could be applied to a lesser skilled violinist, most of the information is directed at the advanced violinist.

One of the most important developments by Capet was the use of a notation system to document how the bow could be divided. Capet advised as a basic rule, the bow should be divided into as many equal parts as there are notes on one bow (as many as eight equal parts), thus demanding a high level of training to gain control of various lengths of the bow. Capet labelled the various parts of the bow using letters and numbers. As shown in Figure 6, letter **A** corresponds to the use of the whole bow, the letter **B** for half bow parts, letter **C** for quarter bow parts, letter **D** for eighth bow parts, and the letter **E** for third bow parts.

Figure 6. Lucien Capet division system[26]



One advantage of Capet's bowing division system is the ability to mark accurately the appropriate bow onto the score for further study. Between 1908 and 1920, French publishers Francis Salabert and Maurice Senart released études of Gavinies, Kreutzer, Rode, Fiorillo as well as the Bach Solo Sonatas with annotations by Lucien Capet.[27] Figures 7 and 8

[26] Capet, 10
[27] Johann Sebastian Bach, *6 Sonatas À Violon Seul* (Paris: Maurice Senart & Co.,, 1915); Frederigo Fiorillo, *36 Études* (Senart, 1915); Pierre Gaviniés, *24 Études Pour Violon* (Paris: Maurice Senart, 1915).

demonstrate the use of Capet's notated bow division system in one such score; these examples taken from his edition of the *Fiorillo* etudes.

Figure 7. Capet Fiorillo Etudes. Exercise 1, Etude IV.[28]

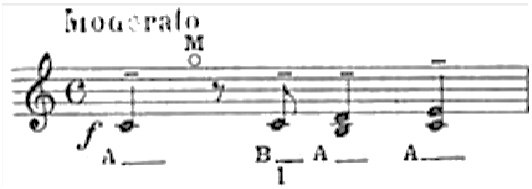
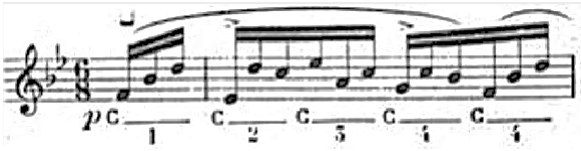


Figure 8. Capet Fiorillo Etudes. Exercise 2, Etude V.[29]



Capet's annotated editions of various studies were known but not widely accepted in the United States. Researcher Kelley Johnson believed criticism of Capet's bow division system was partly due to omitting when it was appropriate to move away from equal bow distribution for the sake of changing musical expression.[30] While Capet indicates that expression may require the bow length (speed) to be altered, he provides few examples of this.

Another author overlooked for his contribution to modern violin technique is British violinist Achille Rivarde (31 October 1865 – 31 March 1940), a student of Charles Dancla, Jose

[28] Fiorillo, *36 Études*, 9.
[29] Fiorillo, 12.
[30] Johnson, 95.

Lafitte and Wieniaswki. Although relatively short, *The Violin and its Technique* devotes much of its text to observations of the bow. Like Baillot, Rivarde was observant to the *timbre* produced at various point of the bow, taking into consideration also the flexibility of the stick and hair.[31.] Rivarde called for the contraction (use) of the upper arm muscle without constricting the muscles around the shoulder, so to produce a free and independent forearm stroke.

One who appears to have adopted many of Rivarde's principles was Hungarian Carl Flesch (1873-1944). Flesch authored some of the most widely used violin methods of the twentieth-century including *Urstudien (Basic Studies), The Art of Violin Playing, Problems of Tone Production in Violin Playing* and *Violin Fingering,* emphasising the importance of analytical practise suited to individual weaknesses.[32]

The twentieth-century otherwise witnessed few developments for stand-alone resources for right-arm technique. One who claimed a 'modern approach' to advanced violin bowing was Harold Berkley (1896 -1965). In 'Modern Violin Playing' Berkley provided examples of analytical practise in advanced playing and extracted the various skills required to perform standard violin repertoire in much the way this research itself is designed. At times Berkley appears to be subjective. For example, although critical to the categorisation of schools in violin playing, Berkley himself defines modern violin playing to be Russian based, quoting on the topic of physical naturalness: "the only method that fulfils these requirements is the

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[31] Rivarde, *Nouvelle méthode de violon théorique*, 106.

[32] Carl Flesch, *Problems of Tone Production in Violin Playing* (New York: Carl Fischer, 1934); Carl Flesch, *The Art of Violin Playing, Volume 1*, ed. Eric Rosenblith, repr., 2000. (New Jersey: Charles Dumont & Son Inc, 1939); Carl Flesch and Yehudi Menuhin, *Violin Fingering: Its Theory and Practice: English Adaptation by Boris Schwarz* (London: Barrie and Rockliff, 1966).

modern way – often called the Russian method, from the fact that it has been extensively used by the Russian school of violinists, most of them pupils of the late Leopold Auer".[33]

One who is often referred to as the main representative of a modern violin technique is esteemed pedagogue Ivan Galamian. Galamian took a scientific approach to the technicalities of the violin, successfully combining traditions of various violin schools into a working technique.[34] Mentored by Hungarian born Leopold Auer and the French Lucien Capet, Galamian acknowledged the role of fine bowing in high artistic expression.

Prior research comparing both historical and contemporary information was completed in 2010 by Kelley Johnson at the University of Iowa, as part of a doctoral research project. Johnson observed what technical knowledge had either diminished or developed since the publication of Capet's *La Technique Supérieure De L'archet.* When Johnson surveyed major texts by contemporary pedagogue Simon Fischer (b.1956) to Ivan Galamian (1903-1981), Carl Flesch (1873-1944) and Lucien Capet (1873-1928) she discovered that only thirty-five percent of the texts evaluated contained independent information, with no new technical developments of significance made in recent times. Capet's *La Technique Supérieure de l'Archet* was determined the most advanced self-study material for violin bowing; Johnson suggesting that many of Capet's teaching principles have been absorbed into mainstream violin teaching without being properly credited to Capet.[35]

Swiss violinist Phillipe Borer (former student of the University of Tasmania) in his Masters dissertation: *Aspects of European Influences on Violin Playing & Teaching in Australia*, amalgamated theoretics with practical research. Similar to my own research project, Borer

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[33] Berkley, "The Modern Technique of Violin Bowing," 9.
[34] Ivan Galamian, Principles of Violin Playing & Teaching (New Jersey: Prentice Hall Inc., 1962).
[35] Johnson, "Lucien Capet: Comparisons and Connections to Contemporary Violin Bowing Technique," 1.

provided preparatory exercises to solve challenges in violin technique.[36] Although Borer acknowledges that training anticipatory movements of the right-arm is crucial to advanced violin performance, only left-hand fingerings are noted and the exercises provided did not serve the purpose of describing the applied bow distribution.

A later twentieth century author Robert Jacoby stated much of existing violin material was written either by effective teachers or by popular performers; neither forms truly satisfying analytical study of the bow arm.[37] Jacoby also noted a viewpoint of many in current violin pedagogical practices; that there has been a move away from 'schools' of playing to a more culminative attitude. He argued that many existing treatises were biased towards one method of playing, with a lack of rationale determining the given principles and procedures.

Most recently, popular UK based Simon Fischer exemplified analytical study in his publications *The Basics* and *Practice* amongst others. Fischer created original exercises to train specific skills and repertoire and demonstrated the possibility (and necessity) in modern playing to be able to merge principles of many playing traditions.[38]

Although the re-introduction and evaluation of previously discovered techniques in violin bowing continues in modern times it does not serve as a substitute for the development of new systematic study material (such as etudes or practical exercises). Research suggests the majority of analytical studies for violin bowing were written in the eighteenth and nineteenth centuries and therefore there is a need for analysis which targets the modern instrument and technique.

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[36] Borer, "Aspects of European Influences on Violin Playing and Teaching in Australia," 174-81.
[37] Robert Jacoby, *Violin Technique: A Practical Analysis for Performers*. (London: Novello & Co., Ltd, 1985) 1-5.
[38] Simon Fischer, *Practice* (London: Peters Edition Limited, 2004); Simon Fischer, *The Basics* (London: Peters Edition Limited, 2012).

1.3 Methodology

This research is distinctive in its analytical approach to performance preparation with documentation of original systematic exercises to train a fine bowing technique. The validity of systematic right-arm training in advanced violin performance can be evaluated according to whether greater control of the bow improves performance outcomes.

Previously, academic literature lacked the resource to accurately describe bowing motions used in violin performance. Therefore, it was determined that if distribution of the bow was accurately measured, variables of bowing (ratios of speed and weight, the flexibility of the stick at various points and the manner in which the bow is applied and released from the string) could also be documented for further study.

Just as it is standard practice to mark left-hand fingerings onto the score, the discovery of Lucien Capet's lettered and numbered system for the division of the bow means an equivalent already exists for the right-arm but remains virtually unused. For the first time in over one hundred years, Capet's notation system is applied in academic research. Bow divisions selected through my own analytical practise are marked underneath the original exercises provided in Chapter Two.

Systematic bowing exercises applied in preparation of the associated folio performances, provide content deficient in existing academic research; delivering insights of practical knowledge into the body of literature.

CHAPTER TWO – APPLICATION TO REPERTOIRE

2.1 Application to Repertoire

This chapter documents daily analytical training of the bow in preparation for the folio recordings. Many of my own original exercises were inspired by bowing principles documented by Lucien Capet and his bow division system was used to notate my own ideas throughout this chapter. Apart from the eight equal divisions of the bow systemised by Capet, a six- part division labelled 'F' is offered as an extension; this extra measurement offers the ability to pin-point some of the most flexible points of the bow.

Figure 9. An extension of Capet's notation system including a six-equal-part division, labelled 'F'.

D	8	7	6	5	4	3	2	1
C	4		3		2		1	
A								
B	2				1			

BOW TIP MID BOW BOW HEEL

F	6	5	4	3	2	1
E	3		2		1	

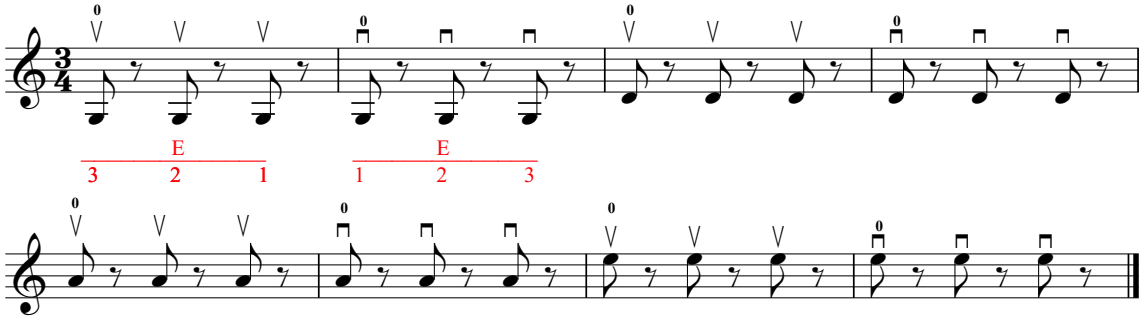
Folio works selected for analysis in this chapter include the Bach Solo Violin Sonata No.1 in G minor (BWV1001), Mozart Violin Sonata in G Major K.301, Mozart Violin Concerto in D Major, K.218, Eugene Ysaÿe's Solo Violin Sonata No.3, the Brahms Violin Concerto in D Major, Op.77 and Paganini's Solo Caprice No.4.

The analytical studies provided in this chapter seek to address primarily musical expression, and finer bowing is simply the tool to achieve this. An area of study I feel is often neglected in advanced stages of study is warming up, so a segment addressing this is provided first.

2.2 Warming Up

The following exercises addressed some of my own technical weaknesses in bowing, demanding a quick response between mental command and the physical application. The purpose of the first warm-up exercise (Figure 10) was to acquire a strong and active movement of the right-arm on open strings. Divided into three equal parts, the bow was drawn with some circular movement of the elbow assisting a freely moving upper arm in the shoulder socket. Not allowing for too much free wrist movement, the right-hand fingers were kept flexible but with adequate contact of the finger pads on the bow.

Figure 10. Dividing the bow into thirds on open strings.



During open string exercises ‘relaxing’ often proved detrimental to my own technical requirements. Instead, increasing activity in the stroke (speed) improved consistency in all areas of the bow. During each stroke, focus was placed on producing a resonant sound via

free and powerful movements. Other aspects for consideration included weight and proximity to the bridge according to the elasticity of each string.

Observing a number of student violinists over the years, a pronation was observed involving the turning of the wrist inward. Usually this technique is applied in a *forte* dynamic and when playing in the upper half of the bow however for some it becomes a general habit. An exaggerated or consistent pronation appears to cause not only physical tension but also tonal problems; most commonly the breakage of sound via excess pressure.

Pronation and supination are considered strong points of a Russian violin tradition, not found in treatises of the major French pedagogues. Nevertheless, as an occasional technique, pronation was found useful in repertoire requiring a strong volume or musical expression. If the pronation was executed freely from the elbow (avoiding an isolated bend of the wrist), the knuckles of the hand could remain flexible, avoiding crushing of the string.

Figures 11 and 12 illustrate the hand and forearm in a reasonable pronated and supinated state.

Figure 11. Pronated

Figure 12. Supinated

In Figure 13 pronation was applied to notes marked *forte* whereas supination was reserved for the rests (marked *piano*). In Figure 14, supination was applied in *piano* on the marked notes and pronation in the rests (marked *forte*). By involving a metronome in practise, spatial, physical and rhythmical accuracy improved.

Figure 13. Three equal divisions with contrasting dynamics; pronation on *forte* and supination on *piano*

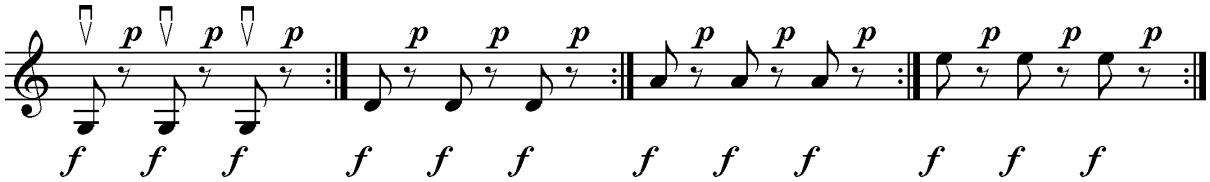
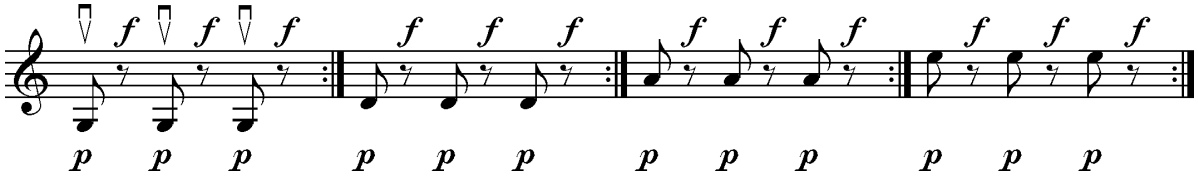


Figure 14. Three equal divisions with contrasting dynamics; supination in *piano* and pronation in *forte*



To train the use of the entire length of bow, a *collé* stroke was applied. A scale exercise using a combination of a *legato* and *collé* strokes is shown in Figure 15. To execute the *collé,* the string was pinched by the bow (via flexible right-hand fingers), the pressure released before spending the length of the bow with speed. The hair should remain on the string during the stroke and a consistent bow speed means a good constant sound. In Figure 16, another *collé* stroke exercise was used to train moving the bow quickly from one point of the bow to the other.

Figure 15. Collé and legato stroke scale

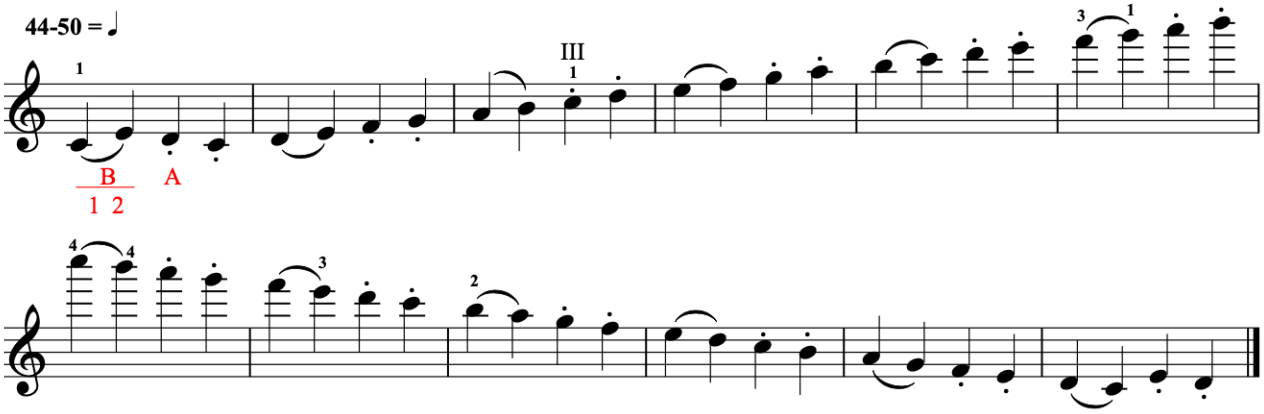
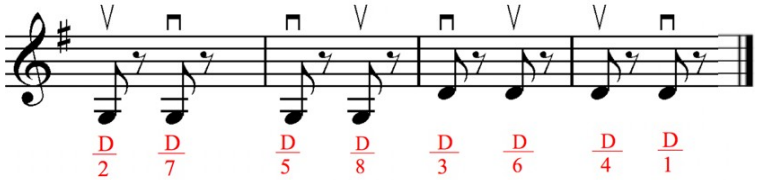
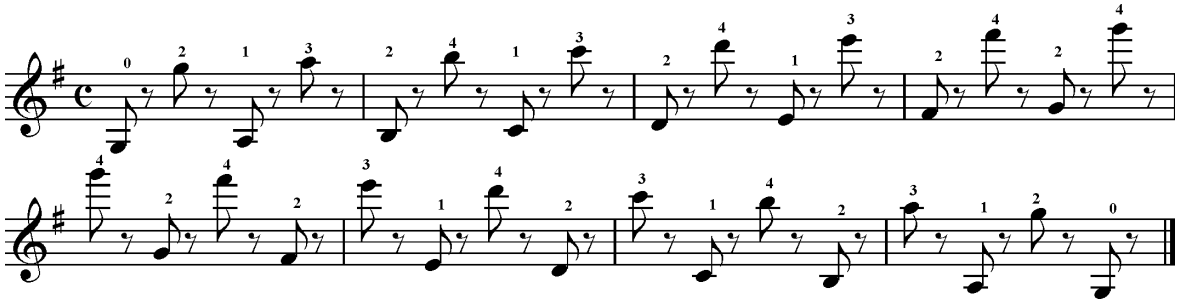


Figure 16. Collé stroke exercises; moving from one point to the other



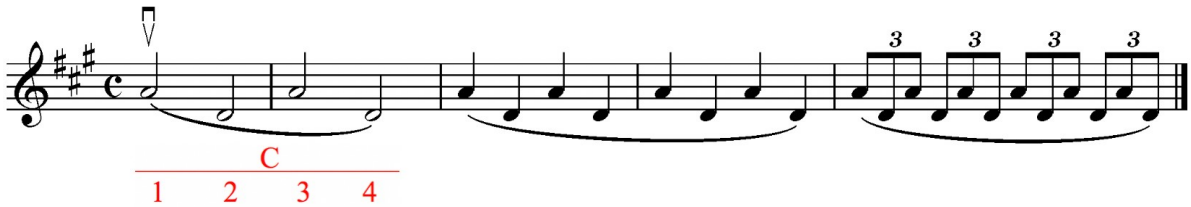
Pivoting exercises had the shoulder joint and upper-arm working together with more fluid and powerful movements. Although these exercises appear simple, they required a high level of focus to control both the co-ordination of pushing and pulling of the bow (up and down), as well as the lifting and lowering of the upper-arm to the appropriate level of the string. It was noted that figure of eight curves were made with the arm regardless of the direction of the first stroke or whether the upper or the lower third of the bow was applied.

Figure 17. Pivoting and co-ordination exercise in areas E1 and E3.



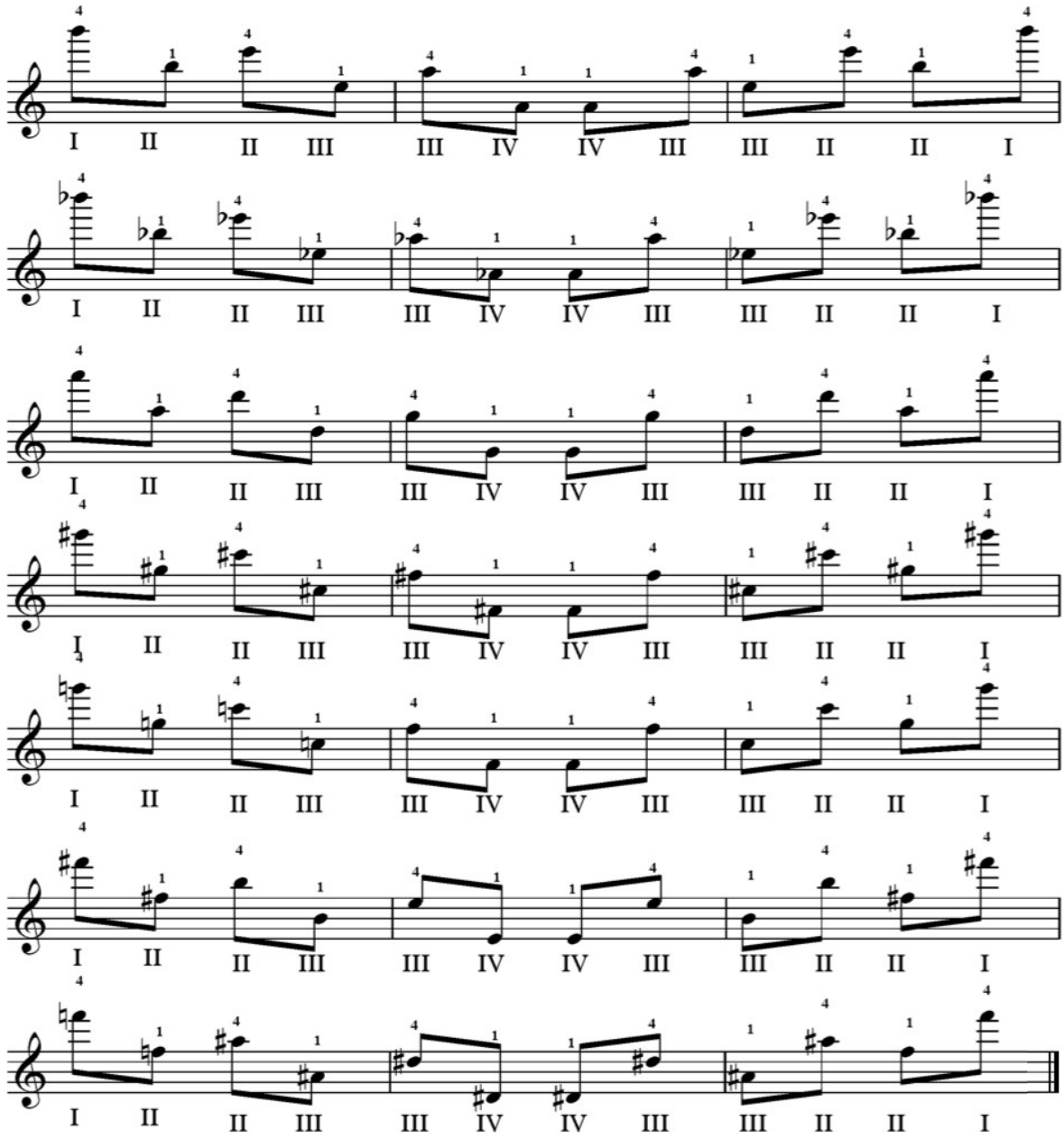
Another type of pivoting exercise addressed a *legato* character on open strings. The whole length of the bow was used for this exercise, as shown in Figure 18.

Figure 18. A legato pivoting exercise on open strings using the whole bow length.



Another weakness in my own technique is a *détaché* stroke supported by a fine forearm motion. The final pivoting exercise shown in Figure 19 utilised a *grand détaché* stroke in division B1 as well as many string and position changes.

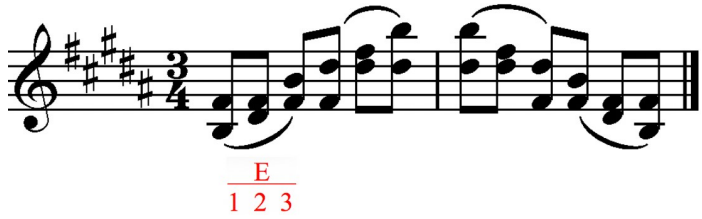
Figure 19. Position and string change exercise.



Chordal outline scales were a tool for warming up both right and left-hands in a harmonic context. The outline shown in Figure 20 was located in a resource for the left-hand by

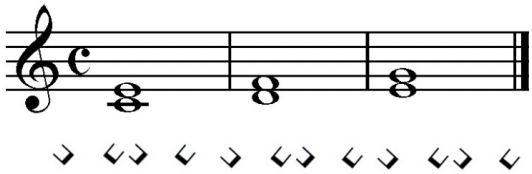
Ruggiero Ricci.[41] Incorporating the co-ordination of the left-hand with the right, bow distribution was marked on the score and extra attention given to arm to string-levels, pressure and speed at each interval.

Figure 20. Chordal outline with each quaver using a third of the bow for each quaver.



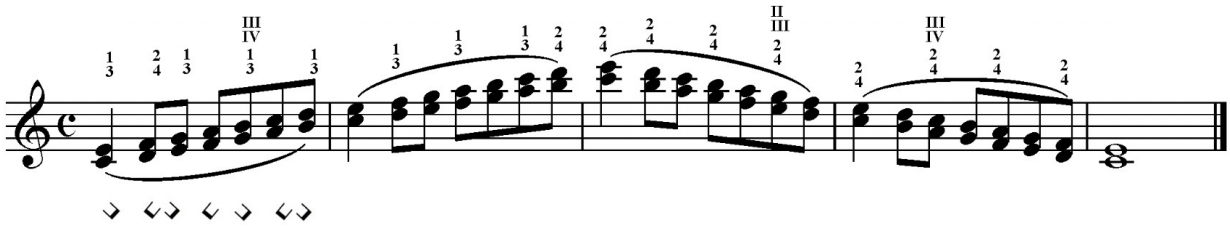
An exercise to improve the quality of sound in a sustained stroke utilised Capet's *roulé* stroke.[42] This stroke (virtually non-existent in modern day violin literature) involves the tilt of the bow stick towards and away from the bridge, executed by rolling the wood between right-hand thumb and second finger. A *roulé* stroke is most easily marked onto the score with symbols " " and " " and just some of its uses include greater control in passages requiring a smooth and significant *diminuendo*, a stroke which involves deliberately decreasing the speed of the bow on the string and to better sustain double-stops. The stroke was also found to decrease static movements in the arm by continuously engaging with the string.

Figure 21. *Roulé* stroke on sustained notes



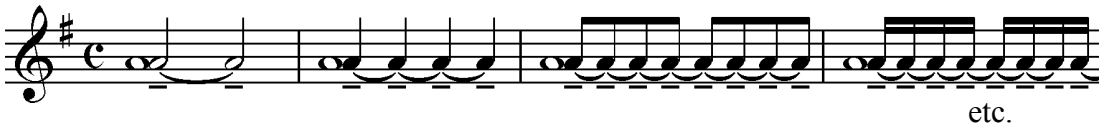
[41] Riggero Ricci, *Left-Hand Technique* (New York: G. Schirmer, Inc., 1988), 16-17.
[42] Capet, *Superior Bowing Technique*, 82-83.

Figure 22. Scale with *roulé* stroke.



Another tool for sustaining sound is a term often referred as right-arm vibrato; *ondulation.* Applied to long notes, the application of right-arm vibrato is achieved via small vertical wave motions of the bow. To train this stroke, smaller subdivisions of a long-sustained note were deliberately pulsated with the bow, the wave movements slowly refined until virtually imperceptible. An example as shown in Figure 23 not only trained deeper penetration of the string but also strengthened rhythmical awareness.

Figure 23. Pulsating subdivisions to improve rhythmic knowledge and greater resonance.

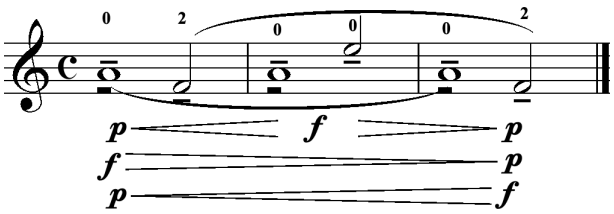


Another technique for tonal consistency is named *son filé.* Habeneck describes *son filé* as one which emulates natural vocal impressions; a note which begins piano, develops in the middle and fades at the end of the note.[43] Also known as 'spun-sound', this technique makes it possible to explore the dynamic range of the instrument whilst analysing the combinations of speed and pressure that push the instrument to the limit of what it can handle.

[43] François Habeneck, *Méthode Théorique Et Pratique De Violon* (Paris: Cannex, 1842).100-2

Spun-sound exercises with dynamics can be exercised in at least two ways; via adjustment of bow speed and pressure of the bow or by using equal speed and adjusting only the pressure and contact point.

Figure 24. Spun sound exercises with dynamics.



2.3 Bach Solo Sonata No.1 in G minor, BWV 1001

During this study Lucien Capet's annotated edition of the Bach Sonatas were used alongside Bach's original handwritten manuscript (located in the appendix of the popular Ivan Galamian edition).[44] In Capet's edition, the upper half of the bow was found to be too frequently used; a stylistic preference at the time of Capet. Although the upper part of the bow is favourable to control rhythmic precision, the greater elasticity of the bow stick around the balance point was found to provide expression more appropriate the modern instrument and the application of 'historically informed ideas' followed in modern performance practice. There are, however, many interesting ideas provided in the edition by Capet, including the approach to chordal playing; in particular which notes to release and which to sustain for greater melodic impact.

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[44] Johann Sebastian Bach, *6 Sonatas à violon seul*, ed. Lucien Capet (1915, Paris: Maurice Senart & Co.,); Johann Sebastian Bach, *6 Sonatas and Partitas for Violin Solo: with Facsimile of the Autograph Manuscript,* ed., Ivan Galamian (1971, New York: International Music Company)

Complete harmonic analysis is out of the scope of this research as the priority is to form great control of the bow. To plan for performance however, many musical passages were treated as either ‘melodic’ or ‘rhythmic’. What is meant by ‘melodic’ phrasing is drawing on the *legato* style of Italian violin playing (which inspired the French style). In the music of Bach for example, ‘melodic’ refers to being more freed to stretch the rhythm within the pulse (often using longer strokes), whereas ‘rhythmic’ phrasing refers to a stricter ‘in tempo’ playing, often applying shorter articulation.

I. Adagio

Figures 25 and 26 address the first chord of bar one, applying spun-sound exercises on open strings applying even bow distribution. The same exercises were reapplied to train almost every chord in the first movement.

Figure 25. Bach Solo Sonata No.1 in G minor. BWV 1001. I. Adagio. Addressing bar 1. The first chord in an open string, spun-sound exercise.

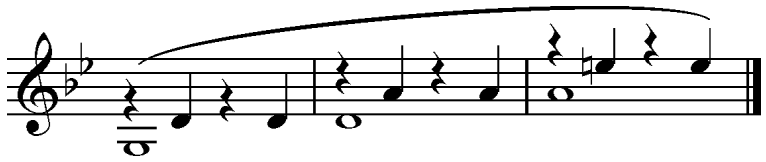
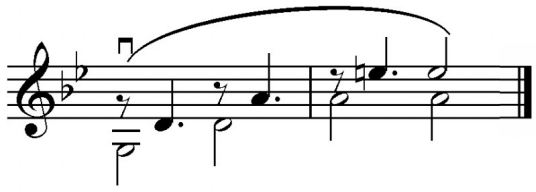


Figure 26. Bach Solo Sonata No.1 in G minor. BWV 1001. I. Addressing bar 1. Spun-sound exercise on open strings.



Pivoting exercises were used to increase the facility of the right-arm in three and four note double-stops. Considering the appropriate balance of the bow through the fingers of the right-hand, the aim was to adequately grip the strings but not crush the sound. To improve the

balance of the bow, a middle note or notes (according to whether a three or four note chord) were given extra weight for better sustain.

Figure 27. Bach Solo Sonata No.1 in G minor. BWV 1001. I. Addressing bar 1. Sustaining the B-flat note in chord one.

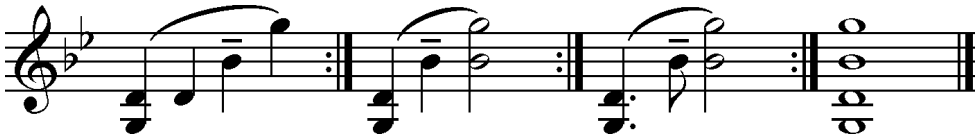
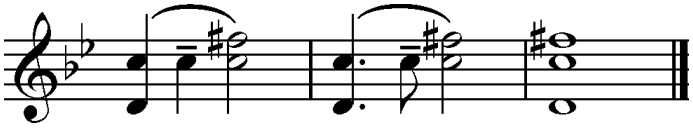


Figure 28. Bach Solo Sonata No.1 in G minor. BWV 1001. I. Addressing bar 1. Sustaining the middle G between two double-stops in chord two.

Figure 29. Bach Solo Sonata No.1 in G minor. BWV 1001. I. Addressing bar 2. Sustaining the middle (C) of chord three.



II.Fuga

Responsiveness of the right-arm was crucial in performing the second movement. The greatest challenge was little transition time between varying articulation, dynamic levels and between singular note and chordal techniques.

Directly at the start of the movement, two articulations were used to present the subject; one long and one short. To structure the phrasing in the entire movement it was decided that

each time the subject reappeared, it was to be treated with the same articulation. Although the first D note in bar 1 is an upbeat (to which an up-bow would usually be applied), a gentle down-bow gave a more natural flow to the phrase. As illustrated in Figure 30, the second third of the bow (division E2) was applied to the first four notes of the fugue, with the fourth eighth of the bow (division D4) used for the marked shorter notes. A *caesura* was marked between the sixteenth notes which were easily rushed in performance.

Figure 30. Bach Solo Sonata No.1 in G minor. BWV 1001. II. Fuga. Bar 1. Bow divisions and articulation.

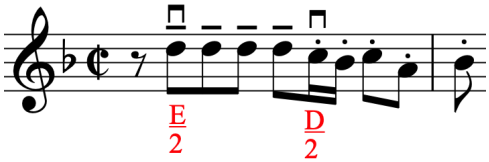
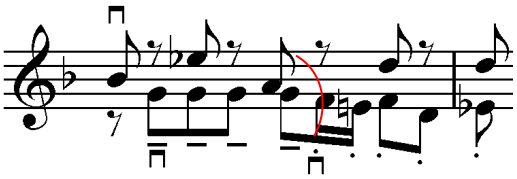


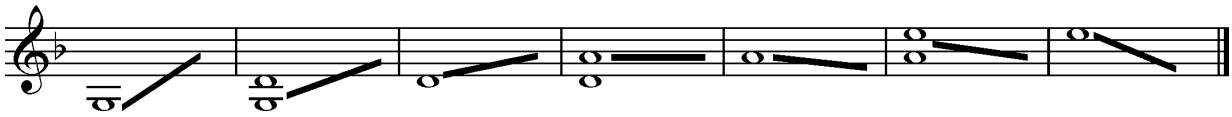
Figure 31. Bach Solo Sonata No.1 in G minor. BWV 1001. II. Bar 2. Second appearance of subject.



Detailed attention was required to find the appropriate angle of the bow to accurately perform numerous combinations of singular to double-stopped notes presented in this work. Double-stop combinations were trained by finding the ideal intermediate levels (the level nearest to two strings). To assist the analytical process, it was helpful to consider seven string levels as taught by Simon Fischer. In my illustration below, a black line represents the bow stick angle to each open string level as well as a level between strings.[45]

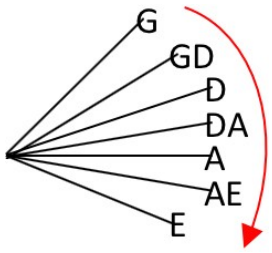
[45] Fischer, *Practice*, 26.

Figure 32. Seven open string levels.



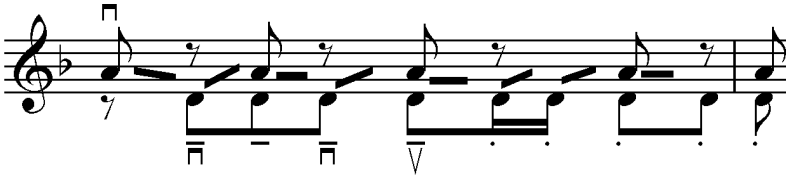
To best understand each new string angle, a circular motion was used to pivot across the string levels with the bow hair remaining on the string. The angle of the bow and the path of motion used to move through the string levels is illustrated via my own diagram in Figure 33.

Figure 33. Representation of the seven bow to string angles and the continuous circular motion required to move from the G to E string.



An example of an open string exercise addressing bar two of the Fuga is shown in Figure 34.

Figure 34. Bach Solo Sonata No.1 in G minor. BWV 1001. II. Bar 2. Using open strings to check the bow to string levels.

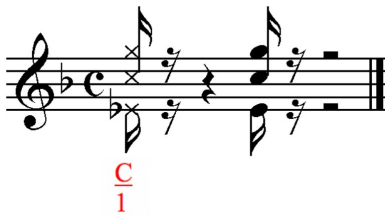


Another advantage for training intermediate string levels is to manage fast string crossings. Finer movements of the smaller joints (fingers, wrist) were applied to rapid passages to avoid jerking motions of the arm, however some involvement of the forearm was also required for control and rhythmical cleanliness.

Very large movements of the upper arm were mostly reserved for jumping and pivoting over consecutive strings. One of the observations from open string analysis is how much easier it is to swing quickly to the E string than it is to move the arm into the correct position for the G string (requiring the upper arm to move the required forty-five-degree angle with the bow).

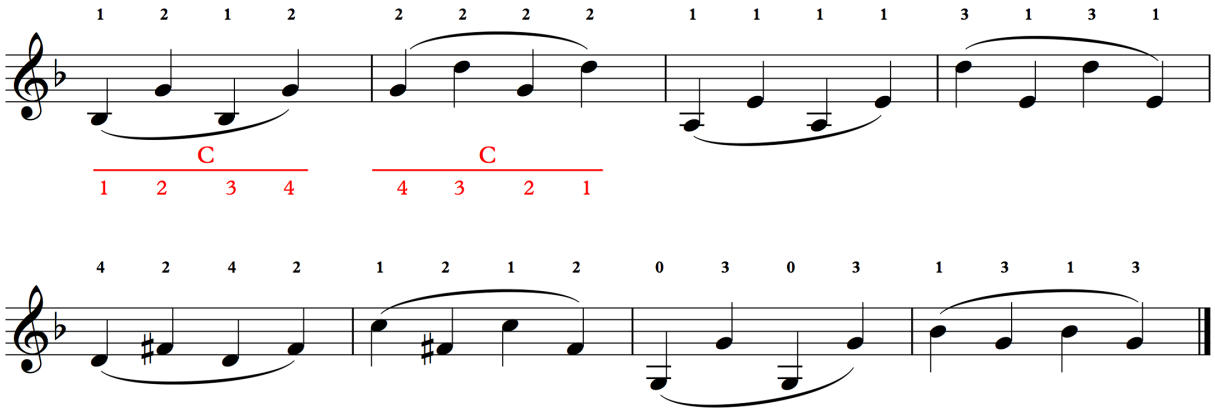
In chordal passages, it was sometimes necessary to grip all three strings simultaneously; for example, to interpret a specific character or to gain superior rhythmical placement of the chord. This was trained by first blocking the bow hair evenly over three strings in a small division of the bow such as the first fourth part of the bow (C1), drawing a short but fast stroke. Once small amounts of bow were controlled, more bow length was applied.

Figure 35. Bach Solo Sonata No.1 in G minor. BWV 1001. II. Addressing bar 3. Gripping all three strings; muted bow on the string before drawing a fast bow stroke in division C1.



Pivoting exercises (the bow smoothly rocking from one string to another) allowed time to analyse intervals and appropriate the right-arm accordingly. Figures 36-38 illustrate pivoting exercises addressing bars 4 to 6. These exercises were found to improve the quality of sound and the speed of reaction between the right and left-hands.

Figure 36. Bach Solo Sonata No.1 in G minor. BWV 1001. II. Fuga. Addressing bars 4-6. Pivoting in divisions C1234.



Dotted rhythms improved the responsiveness of the right-arm. The bow in Figure 37 was divided into a number of divisions, using either one or two bows to a bar. Halves (B1, B2, B12) or thirds (E123) and six divisions of the bow were applied (F123456). In its arpeggiated form, each chord features a common note (the middle note), which was used as a pivot or balance note for the bow.

Figure 37. Bach Solo Sonata No.1 in G minor. BWV 1001. II. Addressing bars 4-6. Pivoting exercises with altered rhythm in various bow divisions.

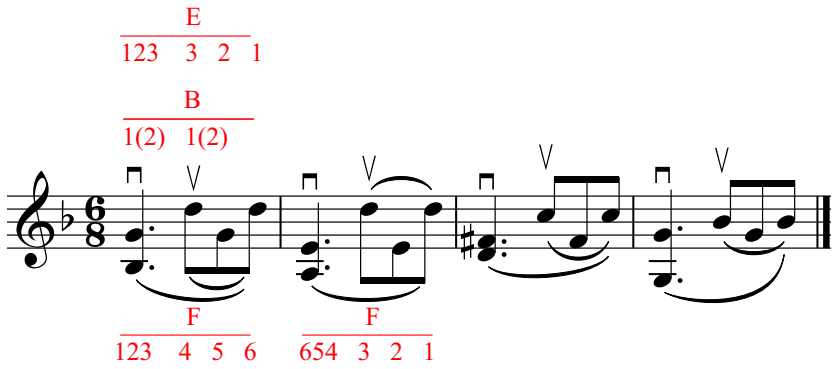


Figure 38. Bach Solo Sonata No.1 in G minor. BWV 1001. II. Addressing bars 4-6. Faster transitions between double-stops by using dotted rhythms.

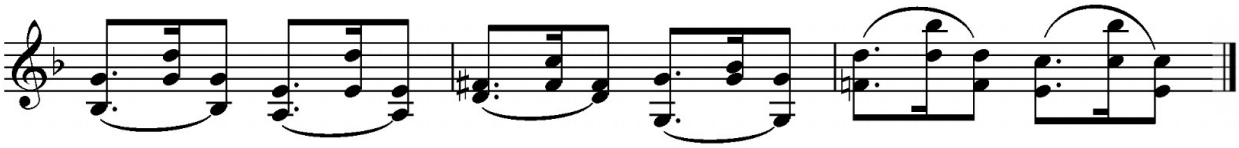


Figure 39. Bach Solo Sonata No.1 in G minor. BWV 1001. II. Addressing bars 4-6. Pivoting on the unchanged note in each chord.

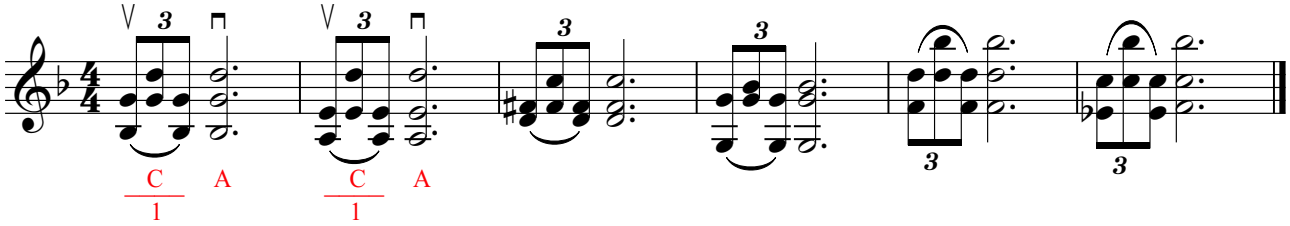


Figure 40. Bach Solo Sonata No.1 in G minor. BWV 1001. II. Addressing bars 4-6. Sustaining the unchanged note in a slow tempo.

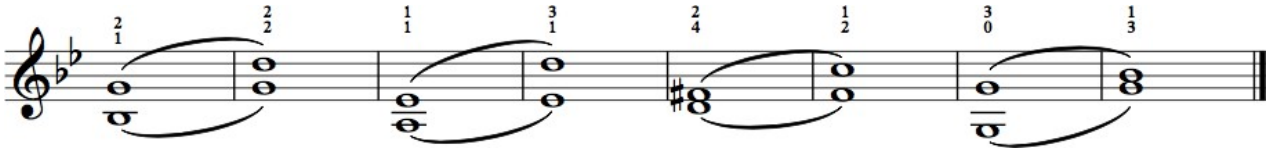
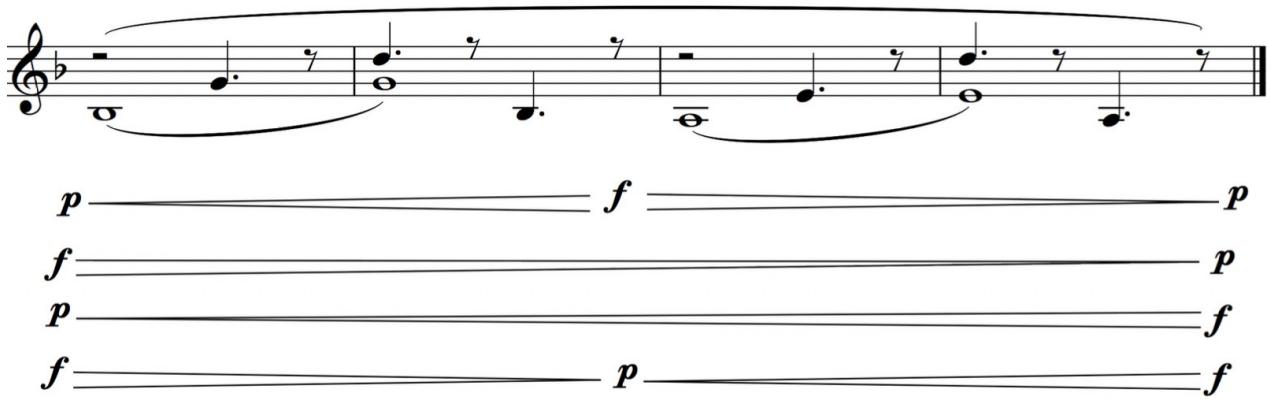
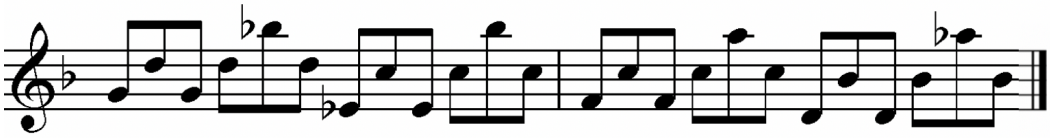


Figure 41. Bach Solo Sonata No.1 in G minor. BWV 1001. II. Addressing bars 4-6. Dynamic contrast via spun-sound exercise.



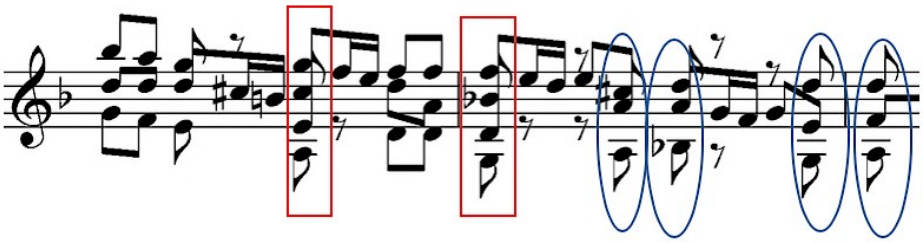
A *détaché* pivoting exercise was used to train tonal strength of bars 11 and 12, as shown in Figure 42.

Figure 42. Bach Solo Sonata No.1 in G minor. BWV 1001. II. Addressing bars 11 and 12. *Détaché* exercise for tonal strength



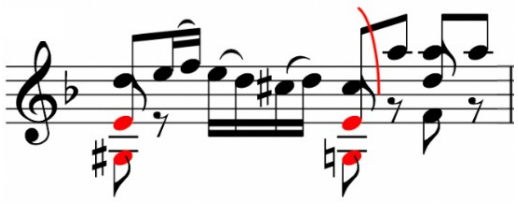
The four-note chords boxed in red in bars 22 and 23 were arpeggiated enabling more emphasis to be placed on the upper voice (requiring more bow speed on the E string). Other chords were selected for a stronger, shorter and more rhythmic focus, such as the three-note chords where subject material features in the middle voice (marked blue in Figure 43).

Figure 43. Bach Solo Sonata No.1 in G Minor, BWV 1001. II. Bars 22-23. Melodic and rhythmic organisation of chords.



At bar 28 the lower G-sharp and G-natural notes on beats one and three of the bar required extra weight. A *caesura* was marked at the point where there was a breath in the phrase, allowing time before the re-entrance of the theme.

Figure 44. Bach Solo Sonata No.1 in G Minor, BWV 1001. II. Bar 28. Extra weight applied to the bass notes.

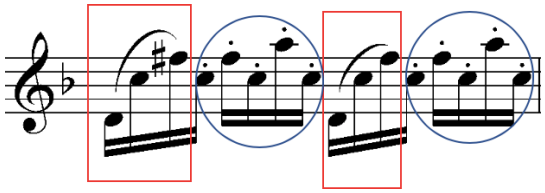


From bar 42 the bow was occasionally lifted in performance. When the right-arm was responsible for all the weight of the stroke, the shoulder was not able to move freely and as a result, static motions were formed. The violin itself needed to be elevated to facilitate a better sound.

Bars 52-53 required a richer sound with more *nuance* given to the G string allowing it to sustain through the chord. The four-note chords at this point covered most of the melodic register of the entire movement so it was deemed appropriate that this be treated as a high point of expression. Each up-bow was removed from the string with speed so not to unintentionally mute the G and D open strings.

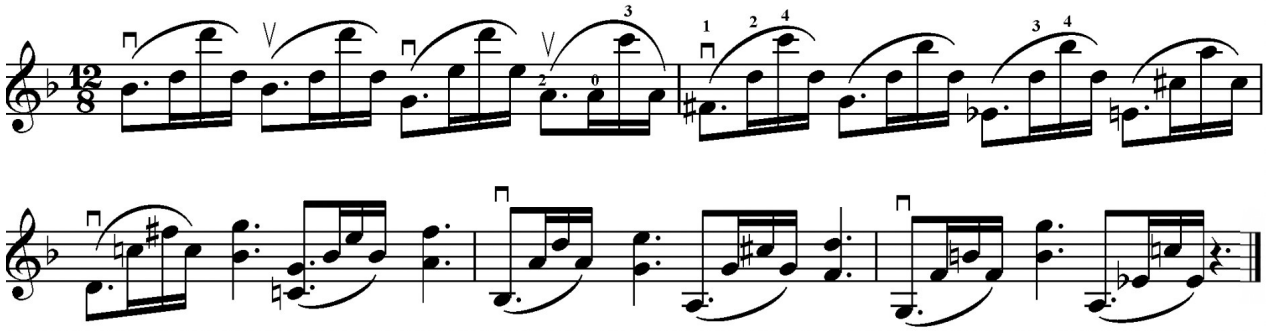
From bars 64-68, the character was changed. Much the same approach was applied to this section as if performing a dramatic section of a Vivaldi concerto. To match the sonority of an organ, string-crossings were sustained into one another almost as if playing a double-stop. In bar 68 a *legato* descending scale required contrast to the upcoming arpeggios. By tapering off the dynamics in the bars 69-74 it was possible to gradually grow in intensity again. The reoccurring three *legato* notes were treated as one expressive gesture; the open D string sustained through the legato phrasing before articulating each of the separated notes short.

Figure 45. Bach Solo Sonata No.1 in G minor. BWV 1001. II. Bar 69. Phrasing of segments; red for *legato* and blue for rhythmic phrasing.



From bar 74 to 78, reaction time was trained by dotted exercises in an alternated time metre.

Figure 46. Bach Solo Sonata No.1 in G minor. BWV 1001. II. Addressing bars 74-78. Exercise in dotted rhythm in division B1.

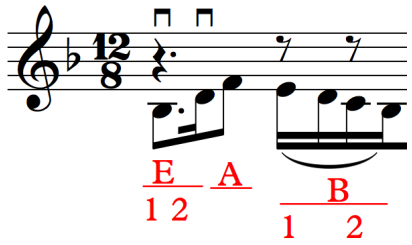


III.Siciliano

From the beginning of the third movement a consistent pulse needed to be established, flexible enough to allow for the flow of the implied dance-rhythm. As recommend by Capet, a down-down bowing in the dotted quaver to semi-quaver pattern was preferred. This bowing was suited well to the dance rhythm or 'groove' and also helped to create the desired organ-like sustain.[46] Each down-down bowing featured a small retake of the bow; however the distribution needed to be quite compact as it becomes more difficult to retake once the upper half of the bow is reached as it is further away from the weight of the frog which should be used in order to perform a natural movement. The D semiquaver shown on the second down-bow was treated as a passing note and not an *appoggiatura* to the F, requiring adequate length of stroke. Although the F is marked as requiring the entire length of the bow (division A), the bow was found to leave the string at some point around the second or third eighth of the bow (division D3 or D2) to prepare for the next bow.

[46] Bach, *6 Sonatas À Violon Seul.*10.

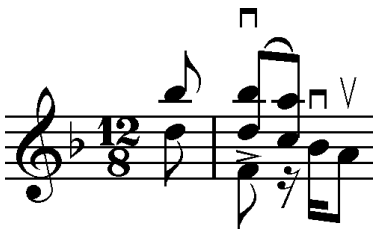
Figure 47. Bach Solo Sonata No.1 in G minor. BWV 1001. III. Siciliano. Bar 1. Distribution of the bow.



The F on beat three of the first bar was treated as a somewhat light and lifted beat for the continuation of the dance-like flow. Due to voicing, it was also required to employ some breath *before* the upbeat and develop enough speed in the bow to sustain sound until the placement of the next downbeat. In performance, it is occasionally necessary to quickly lift the bow rather than pivot over adjacent strings. One advantage of lifting is the strings continue to ring freely instead of being muted by the resting bow.

Capet wrote in his annotated Bach edition that when the melody continues in the bass it is sometimes necessary to leave the second quaver earlier, therefore adequate weight must be applied to the bass note at the start of the stroke in order for the chord to sustain at the release of the bow.[47]

Figure 48. Bach Solo Sonata No.1 in G minor, BWV1001. III. Bar 1 Release of bass note F once adequate weight is applied to the bass note.[48]



[47] Bach, *6 Sonatas À Violon Seul*.10.

[48] Bach,10.

IV.Presto

The character of the Bach *Presto* is greatly controlled by articulation. Particularly enough length must be given to the *détaché* stroke for the desired volume. To segment this movement for performance, reoccurring patterns were marked in the score. For example, the first three bars of the movement feature a decending line whereas the opening three bars of the second half feature an anscending line. *Nuances* were applied to notes in red to outline the melodic and triadic sequence.

Figure 49. Bach Solo Sonata No.1 in G minor, BWV1001. IV Presto. Bars 1-4. Descending line, outlining the melodic and triadic sequence.

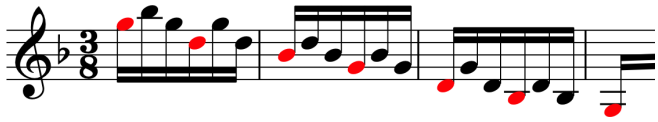
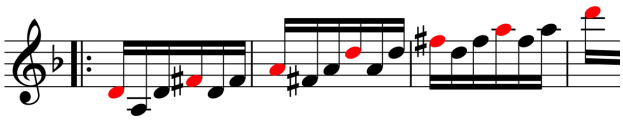
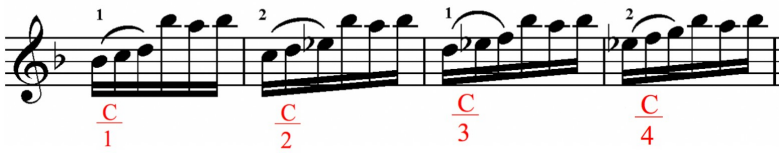


Figure 50. Bach Solo Sonata No.1 in G minor, BWV 1001. IV. Bars 55-58. Ascending line, outlining the melodic and triadic sequence.



In bar 24, each of the four quarters of the bow were applied to create a *diminuendo*. Alternatively (or for the repeat of the first half of the movement), a *crescendo* could be created with the same bow distribution. The suggested left-hand fingering for bars 24-28 kept the hand arranged two bars to a single left-hand position which coordinated better with the bowing than if each bar included a position change.

Figure 51. Bach Sonata No.1 in G minor, BWV 1001. IV. Bars 24-28 bow distribution.



Nuanced melodic line of bars 29-32 are shown in red in figure 52. Some dynamic markings were added for interpretation of bars 33 and 34; increase in volume for each four-note segment.

Figure 52. Bach Sonata No.1 in G minor, BWV 1001. IV. Bars 29-32. Melodic line in red.

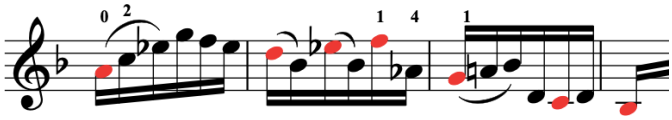
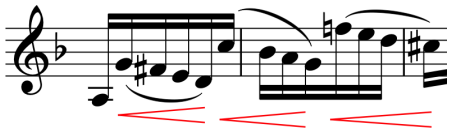


Figure 53. Bach Sonata No.1 in G minor, BWV 1001. IV. Bars 33-34. Each legato segment increasing in dynamic level.



The downbeat strokes in bars 37 and 39 were often long and fast resulting in unnecessary accentuation, detracting from the melodic line in the higher register. A better distribution of the bow was marked in the score, as shown in Figure 54. A melodic line nuanced between bars 43-46 is marked in red in Figure 55. An ascending melodic line occurring on all up-bows in bars 47 to 50 required extra effort to obtain adequate length of the bow stroke and is highlighted red in Figure 56.

Figure 54. Bach Sonata No.1 in G minor, BWV 1001. IV. Bar 37. Bow distribution.

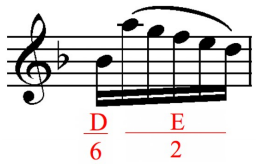


Figure 55. Bach Sonata No.1 in G minor, BWV 1001. IV. Bars 43-46. Melodic line in red.

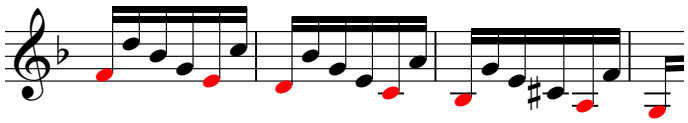


Figure 56. Bach Sonata No.1 in G minor, BWV 1001. IV. Bars 47-51. Applying adequate length of stroke to the melodic line falling on all up-bows.

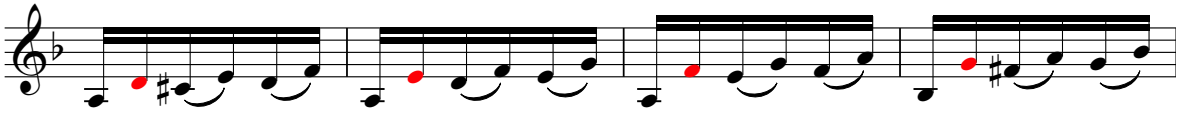
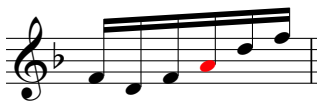


Figure 57 shows an anchorage note (in red) for the bowing motion of the last bar of the first half of the movement.

Figure 57. Bach Sonata No.1 in G minor, BWV 1001. IV. Bar 53. Anchorage on the A



Bars 59 to 62 were determined to have a ‘call and response’ quality. A slight *rubato* was initiated at the top of the scale before articulating the ‘response’ in the descending line via a separated, shorter articulation.

Figure 58. Bach Sonata No.1 in G minor, BWV 1001. IV. Bars 59-60. Call and response quality. A slight rubato at the height of the scale marked in red.

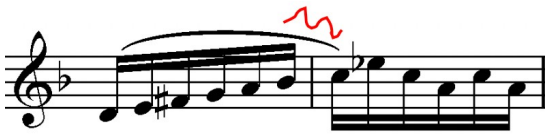
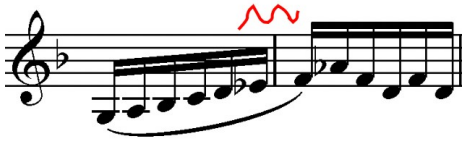


Figure 59. Bach Sonata No.1 in G minor, BWV 1001. IV. Bars 61-62. Call and response quality. A slight rubato at the height of the scale marked in red.



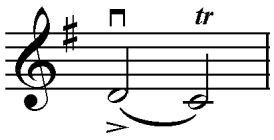
2.4 Mozart Sonata for Violin and Piano in G Major, KV 301 (293a)

Allegro con spirito

The opening passage of this sonata is lyrical in character. To avoid a static right-arm, a curved motion was applied on approach to the first note. The original *piano* dynamic given by Mozart in bar 1 indicates the tone colour should be of more breath than brilliance however in my score this was amended to a *mezzo piano* in order to avoid a hesitant quality of sound in performance. Special treatment was given to the highest note of the phrase in bar two (G), which exposed the anticipated change in harmony. Using the original bowing, a *dolce* character was applied in bar 7 with emphasis on the D note (see Figure 61).

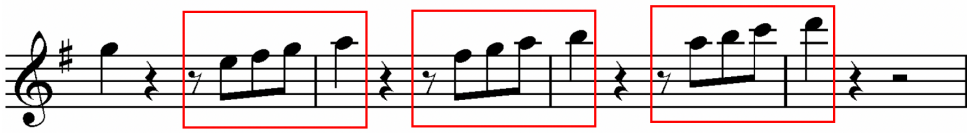
Figure 60. Mozart Sonata for Violin and Piano in G Major, K.301/293a No.18 I. Allegro con spirito. Bars 1-3. Lyrical opening character.

Figure 61. Mozart Violin Sonata in G Major, K.301. I. Bar 7. In one bow for lyrical character with most emphasis on the D.



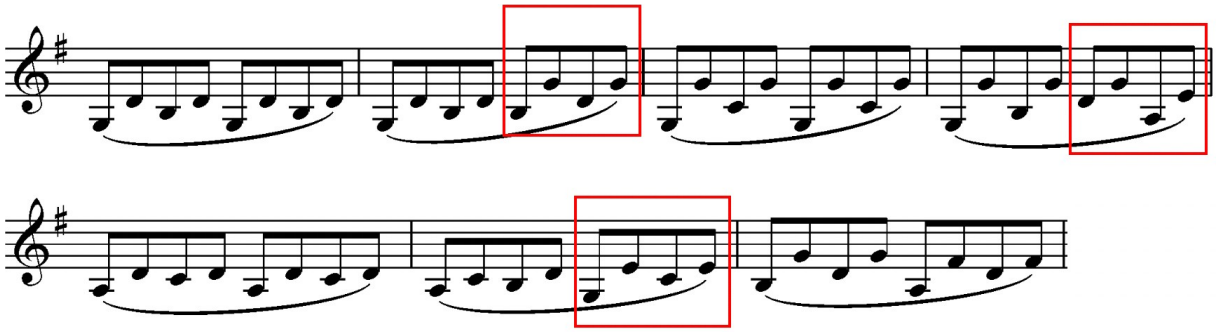
The reoccurring rhythmic passage from bar 9 was developed by increasing weight and bow length to each downbeat, with the most luminous sound saved for the final D tone.

Figure 62. Mozart Violin Sonata in G Major, K.301. I. Bars 9-12. Development of reoccurring segment, each using more bow.



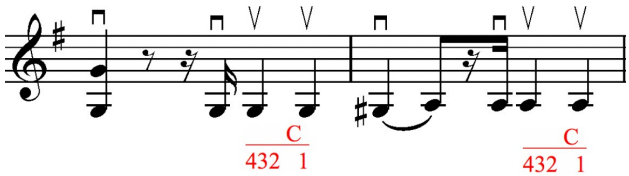
At bar 13, arpeggios are played whilst the piano reintroduces material from the opening phrase. The second halves of bars 14, 16 and 18 were given more harmonic shape.

Figure 63. Mozart Violin Sonata in G Major, K.301. I. Bars 13-19. Development of reoccurring segment, each using more bow.



On beats three and four of bars 20 and 21, the two crotchet notes falling on beats three and four required a fast bow speed. Figure 64 shows instances of deliberate unequal bow division, the third crotchet beat given more bow length than the fourth. When equal distribution was applied, the downbeat arrived too late and the character was lethargic. It was considered that the volume and energy of the first up-bow (using three quarters of the bow) is easily matched in the last quarter of the bow for the second up-bow due to the proximity to the frog. The second of the two up-bow notes was shortened to suit the natural articulation that would result from use of a period bow.

Figure 64. Mozart Violin Sonata in G Major, K.301. I. Bars 20-21. Unequal bow length. Moving with energy on-the-string.



In bar 22 the D and B double-stop was played with a sustained *forte*. A quick retake meant the *forte* dynamic could be continued until the first quaver of the following bar; the *subito piano* occurring exactly from the second quaver of bar 24. At bar 29 the contrast between rhythmic and melodic segments occurs in succession; aiming for a stable and even rhythm in the staccato notes of bars 29, and a more lyrical response in bars 30.

Figure 65. Mozart Violin Sonata in G Major, K.301. I. Bars 22-24. Sustained *forte* until the *subito piano*.

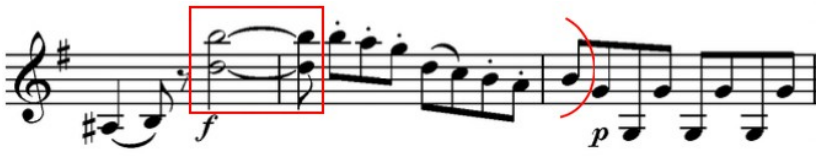
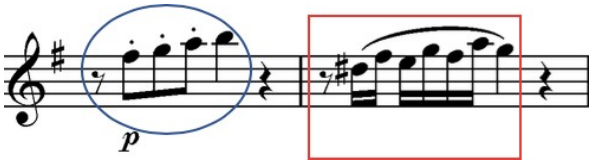
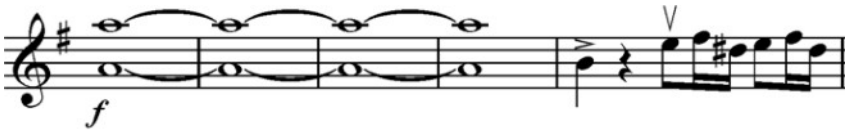


Figure 66. Mozart Violin Sonata in G Major, K.301. I. Bars 29-32. Rhythmic and melodic contrast.



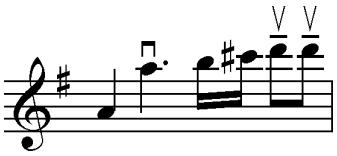
At bar 33 the imagined *timbre* was that of a flute and oboe in duet. At bar 37, the down beat was marked via a deep stroke and the following up-beat required sudden energy and speed in the stroke as the phrase increases in excitement.

Figure 67. Mozart Violin Sonata in G Major, K.301. I. Bars 33-37. *Timbre* mimicking a flute and oboe in the sustained octave before a weighted down beat.



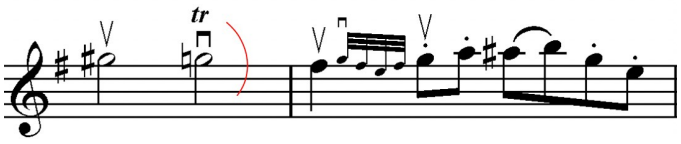
On beat four of bar 41, a short articulation which allowed the notes to 'speak' rather than 'jump' was achieved by a longer length and depth of stroke than previously applied.

Figure 68. Mozart Violin Sonata in G Major, K.301. I. Bar 41. Clarity of stroke for two up-bow strokes, short but fast bow stroke for a 'speaking' quality of sound.



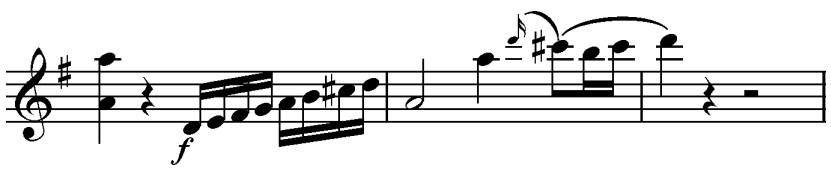
At the end of bar 61 the bow was lifted off the string to prepare for the *lyrical* character of the following bars. If the bow remained completely on the string it increased difficulties for the right-arm such as having to decrease the pressure and speed at the end of the trill. By lifting off the string there was more time to prepare a new pressure and speed of the bow, at the same time allowing for the string to continue to ring. Although the original marking in bar 61 was a slur connecting G sharp with G natural, I separated these notes as shown in Figure 69 as the bow was easier to manage on the G natural trill on a down-bow and a new type of energy could be created from a fast up-bow stroke in bar 62.

Figure 69. Mozart Violin Sonata in G Major, K.301. I. Bar 61-62. Lifting the bow off the string after the trill



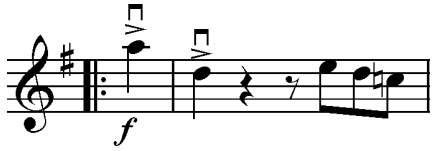
The F-sharp trill was emphasised in bar 63 to show the *cadence*. The resonance during the trill suffered considerably when the left-hand first finger was allowed to block the string; removing the first finger off the string ensured the hand was flexible and free to vibrate.
In bars 72 and 73, a *détaché* stroke was applied in the second quarter of the bow (division C2) for a greater contrast to the sustained *piano* dynamic before it. To ensure stability of pulse (and avoid speeding up the end of each note) fingerings of the left-hand were pressed on the bow by the right-hand finger pads. The bowing in bar 73-4 was altered from the original for a more *legato* character (a contrast to the previous bar).

Figure 70. Mozart Violin Sonata in G Major, K.301. I. Bars 72-4. *Détaché* stroke in division C2.



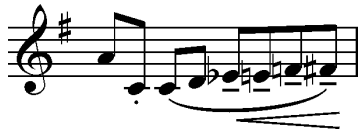
From bar 85, more bite to the sound was applied via a smaller section of bow. The bow needed to grip the string in order for it to continue to sustain once the bow had been lifted off; this meant the arm needed to continue in its natural circular course of movement.

Figure 71. Mozart Violin Sonata in G Major, K.301. I. Bar 85. *Nuance*.



Nuancing was applied in bars 98 and 100 on each note of the *legato crescendo*.

Figure 72. Mozart Violin Sonata in G Major, K.301. I. Bar 98. *Nuancing* the chromatic scale.



2.5 Solo Sonata No.3 by Eugene Ysaÿe

As Eugene Ysaÿe's third solo sonata is through-composed (a work not defined by movements) the annotations have been segmented in this chapter by the marked tempo changes.

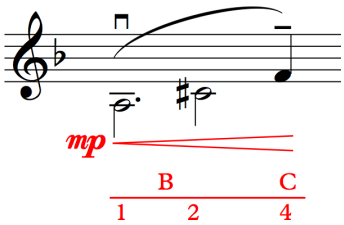
Lento molto sostenuto

The opening of Ysaÿe's third sonata involves some of the most difficult factors of violin performance; a soft sustained line. The performance style indicated by the composer as *In modo di recitativo* is for a single bar that must develop gradually over four lines of music.

To achieve a smoother connection of the bow with the string in soft beginnings, the bow tip was kept slightly vertical until the moment it was placed. This meant that whilst travelling to the desired area of the bow to initiate the first stroke, larger muscles were employed to stabilise the right-arm. If the bow was tipped horizontally too soon, smaller muscles were engaged due to the bow being held against gravitational force.

A dark colour was applied to the first A note (*sul tasto*) with between three quarters and the entire bow length divided amongst the first three notes. The next note (C#) was placed at the middle of the bow where the stick was flexible, continuing the stroke in the upper half of the bow the arm was in a comfortable position to cross strings to place the F (at division C4). As marked *tenuto* in Figure 73, placing more emphasis on the F directed a more tonal impression to the listener.

Figure 73. Ysaÿe Solo Sonata No.3. Bar 1. Opening phrase with suggested bow division.



To train the sustain of the opening, a gradual transfer of weight from the G and D string was practised at half performance speed. The angle of the bow suited to the G string was approximately 45 degrees. The weight of the elbow was used to adjust the balance whilst preparing the angle of the bow to the D string.

Figure 74. Ysaÿe Solo Sonata No.3. Bar 1. Approximating the angle of the bow to the string.

The quaver segment which followed the opening three notes were also practised at half tempo. The highlighted notes in Figure 75 illustrate intervals which received greater bow pressure. To train co-ordination between right and left-hands of the first eight quavers of the movement, a trill exercise was applied, as shown in Figure 76.

Figure 75. Ysaÿe Solo Sonata No.3. Bar 1. First segment of quavers, with more bow pressure applied to upper notes.

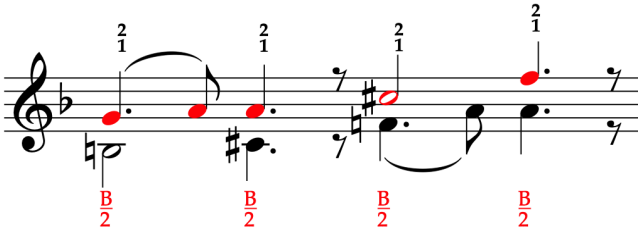
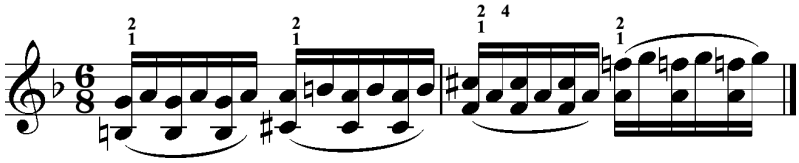
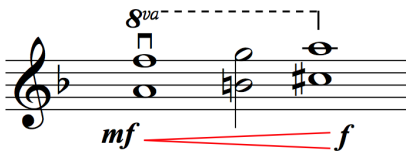


Figure 76. Ysaÿe Solo Sonata No.3. Bar 1. A trill exercise for the co-ordination of the first eight quavers



To gain tonal control of the final three notes of the first line the *crescendo* was exaggerated, again at half the performance tempo. It helped to be conscience of elevating the violin against the bow rather than relying on the weight of the right-arm against the violin; the start of each note even benefiting from a small upwards motion of the violin.

Figure 77. Ysaÿe Solo Sonata No.3. Bar 1. Sustained double-stops at half the performance tempo.



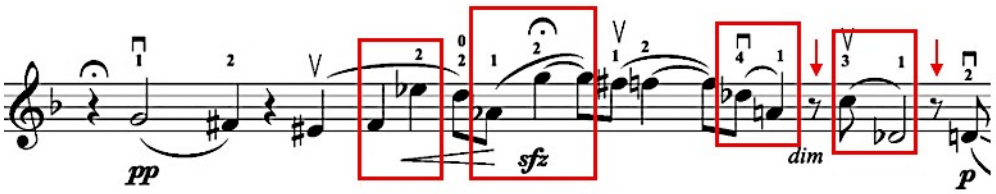
The *pianissimo* which followed was achieved via *senza vibrato.* It was decided not to give too much melodic importance to the G or F else the sensation of 'bareness' was lost. The *pianissimo* was tapered off to resolve one segment before the following segment would start. In very soft passages, breathing out just before or as the bow was drawn improved a number of factors such as the ability to create suspense and achieve mysterious qualities of sound. When breath was drawn in before placing the bow on the string it often produced a sound which was too concrete.

A new colour was created after the rest on the E-sharp (see Figure 78). As boxed in red, the F-sharp to the E-flat was determined one point of harmonic interest whilst the *sforzando* Ab to G note was given most importance (marked *crescendo*). There was a decrease in bow speed during the F-natural to allow preparation for the pivot to the D string and D-flat note. This pivoting avoided the accidental scraping of the bow on any other string (which often occurs whilst playing low in the bow). For greater quality of sound, the bow speed was increased during the E-flat rolling back to harmonic on the D.

To avoid unintentional *diminuendo*, it was determined best to sustain the dynamic from the *sforzando* G fermata until the quaver rest after the A-natural. Expression was applied to the falling D-flat to A-natural and C to D-flat as marked. To train the accuracy of the quaver

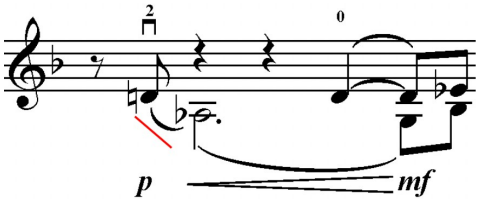
rests; singing a note in each quaver rest ensured breathing out and in turn a more *legato* feeling of the spacing between sections.

Figure 78. Ysaÿe Solo Sonata No.3. Bar 1. *Nuanced* notes in red. Sing a note in quaver rests marked with arrow.



As marked in Figure 79, a subtle *glissando* was applied on the D natural to A flat. A change of colour at the *piano* A flat and open D string meant a more chord-like sound was possible; reducing the vibrato or applying *senza vibrato*.

Figure 79. Ysaÿe Solo Sonata No.3. Bar 1. *Glissando* from D-natural to A-flat.

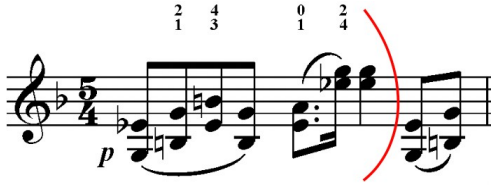


Molto moderato quasi lento

At the beginning of bar two the bow was positioned just over the fingerboard. The semiquaver required adequate bow weight and length. A *caesura* was placed as shown in Figure 80 to indicate a small breath in the phrasing. The semi-quaver double-stopped sixths based on G and B-natural needed to move towards the next bar with a slightly more concentrated sound (including an appropriate adjustment of the vibrato). An instance of

unequal bow distribution occurs here. A faster bow speed was applied at the start of the dotted quaver, slowing the bow in preparation for the semiquaver double-stop, before increasing the bow speed again towards the point. The final two quavers of the bar were performed leaning towards the downbeat of bar three.

Figure 80. Ysaÿe Solo Sonata No.3. Bar 2. *Cesura* marked for transition of a new colour and phrasing.



In bar 3 the aim was to produce a serious character, moving quickly to an intense state which continued into the 3/8 section *Allegro in tempo giusto e con bravura*. In bar 7, the second note in each group of four semiquavers was accented while practising for rhythmic control and to maintain activity in the stroke. A similar exercise is shown in Figure 82 addressing bar 8. In performance, Ysaÿe asks whole length of the bow to be distributed to each slurred quintuplet in bar 8, indicated by the symbol ' ⊢ ' in the original score.

Figure 81. Ysaÿe Solo Sonata No.3. Bar 7. Aiming for the second note of each group.

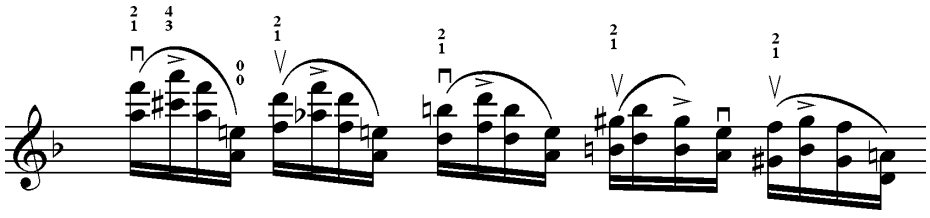
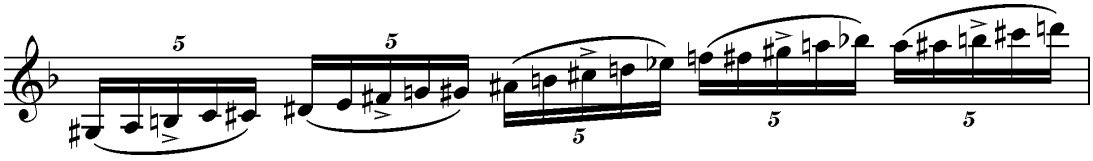


Figure 82. Ysaÿe Solo Sonata No.3. Bar 8. Aiming for the third note in each quintuplet.



All in Tempo giusto e con bravura

From bar 12 it was necessary to isolate inaccurate shifts of the left-hand and co-ordinate the right-hand appropriately. Figure 83 was exercised in the lower half of the bow (division B1) with a concentrated stroke.

Figure 83. Ysaÿe Solo Sonata No.3. Addressing bar 12. Co-ordination exercises.

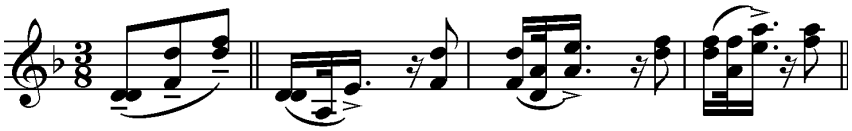
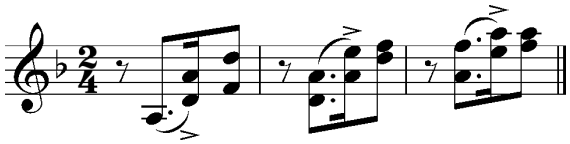
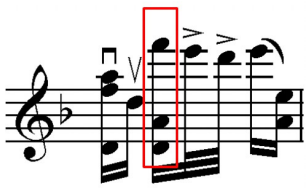


Figure 84. Ysaÿe Solo Sonata No.3. Addressing bar 12. Co-ordination exercises.



In Bar 23 a full bow length was applied for the high F as indicated by Ysaÿe (boxed in red in Figure 85). Accents are showing the extra weight of the bow needed for greater clarity on these notes.

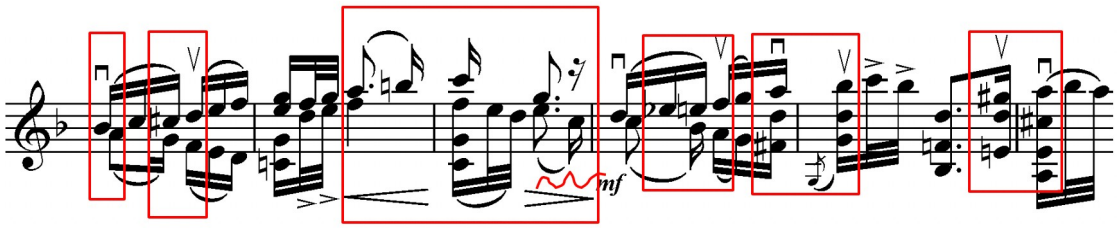
Figure 85. Ysaÿe Solo Sonata No.3. Bar 23. Full bow length on F.



More expression was desired on the first double-stop of bar 29, applying *nuance* with the bow. The final double-stop stroke in the bar needed to travel all the way to the frog so that the bass notes of the chord at bar 30 received adequate weight. Two points of *ritardando*

occurred in this section of music; bar 31 and again at the end of bar 34. Important connections of phrasing between bars 29-34 are boxed in red in Figure 86.

Figure 86. Ysaÿe Solo Sonata No.3. Bars 29-34. Important connections in phrasing.



Looping exercises for difficult passagework in bars 34 and 35 were notated with bow divisions in Figure 87. Observation was particularly required where one voice or string level was dropped. In Figure 88, notes requiring more bow pressure in bar 37 are marked red; greater clarity was achieved by applying more pressure to the upper note of intervals larger than a fifth, and more pressure to the lower note in intervals smaller than a fifth.

Figure 87. Ysaÿe Solo Sonata No.3. Addressing bars 34-35. Looping exercises

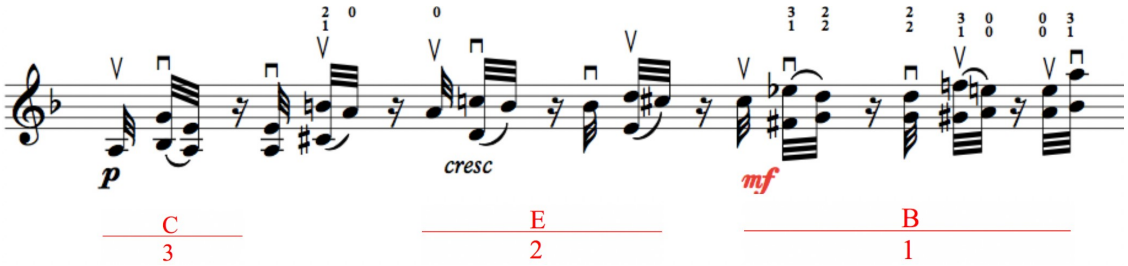
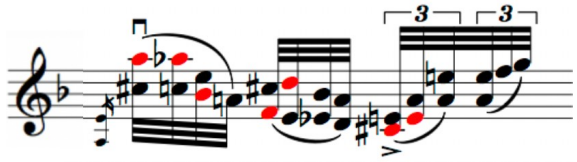


Figure 88. Ysaÿe Solo Sonata No.3. Bar 37. Highlighted notes requiring more bow pressure.



In bars 40-44 the bottom two notes of each four-note chord were placed slightly early to allow for more flexibility of expression on the top notes. An exercise to train the timing of

the bass notes is shown in Figure 89. Exercised in Figure 90 was the co-ordination of the push and pull of the bow with the left-hand fingers jumping adjacently across strings.

Figure 89. Ysaÿe Solo Sonata No.3. Addressing bars 40-42. Placing all notes and playing only the bottom two lines.

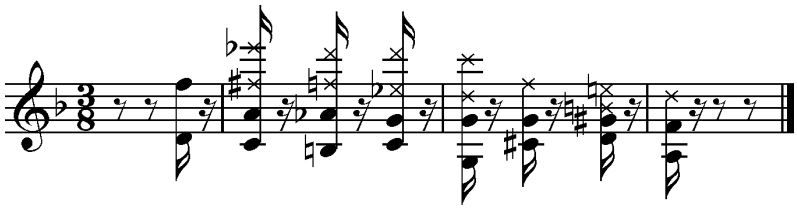
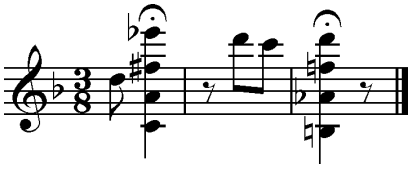


Figure 90. Ysaÿe Solo Sonata No.3.Addressing bars 40-41. Timing the push and pull of the bow.



More bow weight was applied to the G string in bar 56, before *poco meno*. Groups of sextuplet double-stops were difficult to articulate, particularly due to the *piano* dynamic on the two lower strings. Exercises for sound using augmented note values is given in Figure 91. Spun-sound exercises for tracking the motion of the bow stroke are shown in Figures 92-93. Less bow speed at a closer proximity to the bridge created the desired colour; although a sound with a little ‘air’ was finally used in performance. The bottom line was also isolated for practise as shown in Figure 94.

Figure 91. Ysaÿe Solo Sonata No.3. Addressing bar 56. Larger notation for exercising sustain on the sextuplet double-stops.

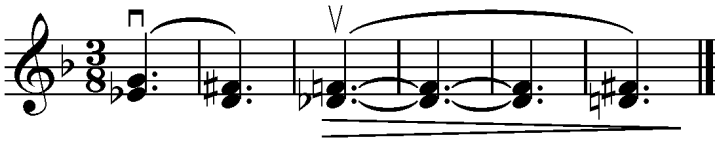


Figure 92. Ysaÿe Solo Sonata No.3. Addressing bar 56. Spun sound exercise.

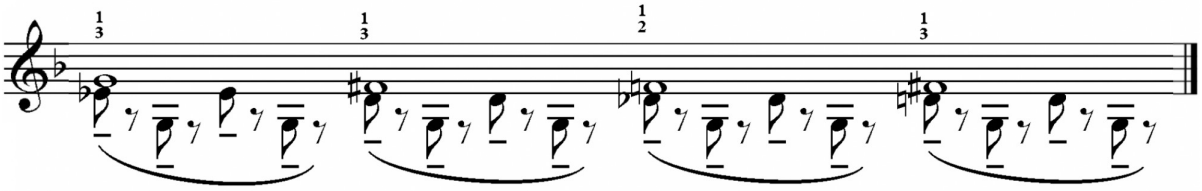


Figure 93. Ysaÿe Solo Sonata No.3. Addressing bar 56. Spun sound exercise.

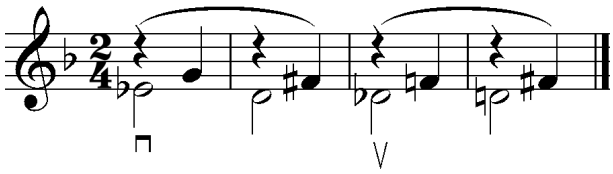
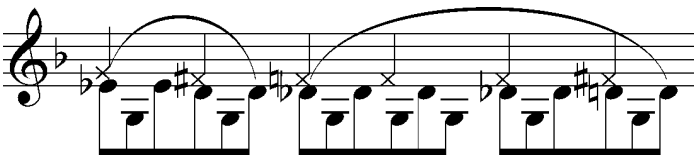


Figure 94. Ysaÿe Solo Sonata No.3. Addressing bar 56. A triplet rhythm isolating the bottom line.



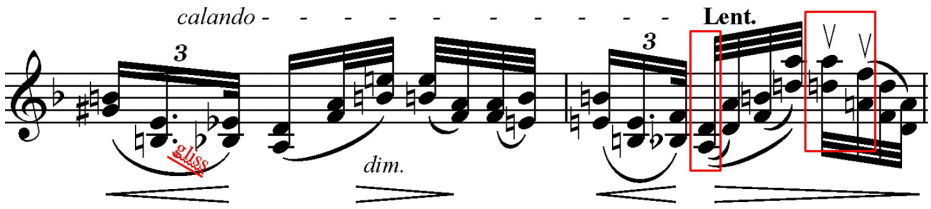
From bar 56, more focus was placed on sustaining the top melodic line. At bar 66 a fast bow speed was required for the descending triplets on the A and E strings (in a *fortissimo* dynamic). A slight *rallentando* before *dolce con espressivo* was also applied. Directly at

dolce con espress the dynamic is marked *piano* in the score however it was important to find a core to the sound rather than allowing for a *flautando* effect. To achieve this, a more concentrated bow speed and length was used.

Time was stretched at the *poco meno a grazioso* in bar 72, allowing for more lyrical playing in the top quarter of the bow (division C4). It was noted on a number of commercial recordings that *A tempo* moved forward in speed rather than reverting to the previous (original) tempo; therefore, I also allowed myself flexibility in the shaping of this phrase. From bar 70 a different sound was applied for contrast; a more airy and edgy sound.

At bar 74, the falling double-stop stroke from an E and B-natural double-stop to the B-flat to E-flat double-stop were played *glissando* with *crescendo*. The second occurrence was applied with a clean shift and a lesser dynamic (which was still allowed to swell within its new dynamic level). In the *Lent* segment, points for greater expression and *nuance* were boxed in red as shown in Figure 95.

Figure 95. Ysaÿe Solo Sonata No.3. Bars 74-75. Points of expression

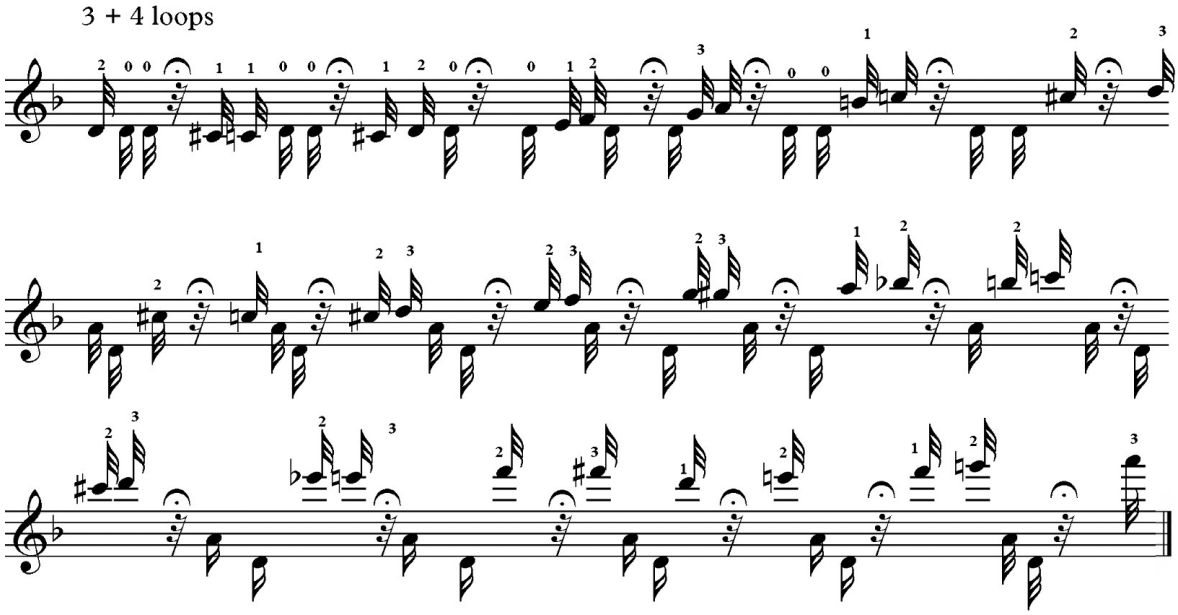


As well as sustaining a *fortissimo* dynamic at bar 93, a more 'acidic' sound was applied for contrast. A number of opportunities to reflect some folk-impressions presented themselves throughout the composition. This included making the distinction of a mordent ornamentation rather than a trill in bar 106 (starting from the note itself and not from the note

above as is common practice in classical repertoire). In the same bar, a *glissando* was also applied between the A and E double-stop into the D double-stop *appoggiatura.*

In bars 107-112 a *martelé* stroke was defined using the middle third of the bow. By bar 110 a *collé* stroke was applied, concentrating on an initial bite and push and pull action of the bow with the forearm. Rhythmic loops as shown in Figure 96 cemented the stroke between bars 107-112.

Figure 96. Ysaÿe Solo Sonata No.3. Addressing bars 107-112. Looping exercise; groups of three and four notes.



Piu mosso

In the fast string crossings in bars 113-4 attention was given to the lower two strings; in particular, the note falling on the G string which was accented until the motion of the bow was learnt. Blocking notes in the left-hand wherever possible made it easier to assess rapid

right-hand movements. As it was often questioned whether the left or right-arm was causing co-ordinational delays a dotted exercise was applied.

Figure 97. Ysaÿe Solo Sonata No.3. Bars 113-4. Focus on the lower strings.

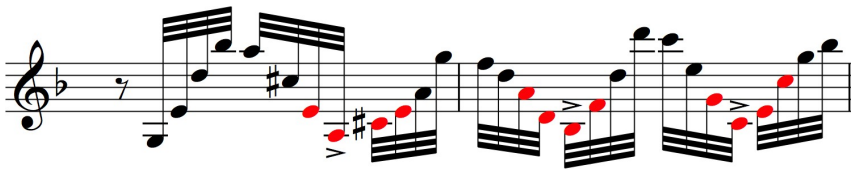
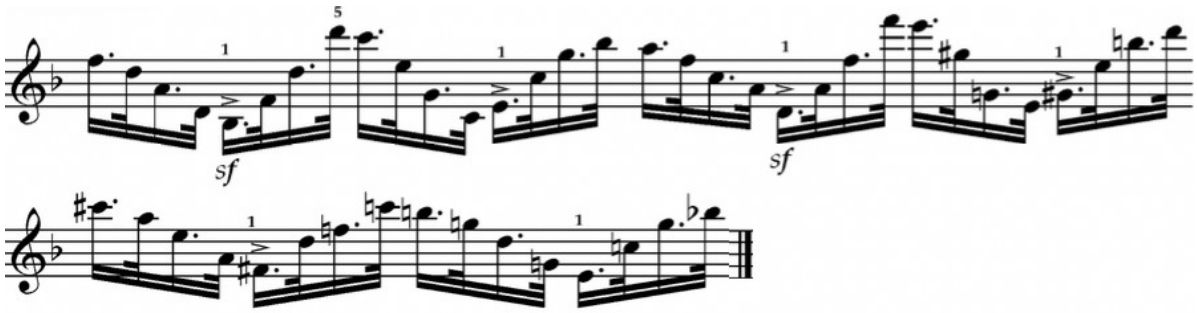
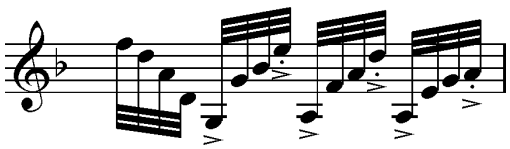


Figure 98. Ysaÿe Solo Sonata No.3. Addressing material from bars 114-6. Dotted rhythmic pattern.



At bar 118, the *last* note of each group of four was *nuanced* with a weighted but short stroke. To counteract difficulties of these fast pivoting segments, the note before jumping over strings was also accented; buying time to get back to the lower string.

Figure 99. Ysaÿe Solo Sonata No.3. Bar 118. Accentuation of the final note in each group.



The final bars of the movement required a strong and precise stroke. If too much bow was used, the strings vibrated too long and the result was a muddled sound of sustained multiple

stops instead of each individual stop sounding out clearly before the next was played. The bottom quarter (C2) was used to start the stroke at bar 119 and by *Poco a poco slargando* the area was limited to the second eighth division (D2). The proximity of the bow from the fingerboard to the bridge was adjusted from the lower to upper strings. Due to the impracticality of using the upper arm for each string level at the required tempo, the forearm was used to compensate. The upper arm was moved slightly back during the stroke as to get out of the way of the forearm.

A selection of looping exercises at performance speed addressed the co-ordination of rapidly changing left-hand fingers. The previous note in each two-note segment is repeated, helping to solidify the motion of the right-arm.

Figure 100. Ysaÿe Solo Sonata No.3. Addressing material from bar 119. Two-note looping exercise with each previous note repeated.

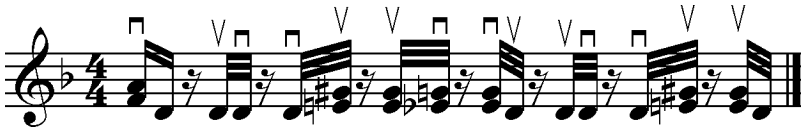
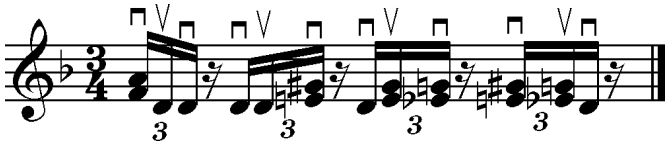
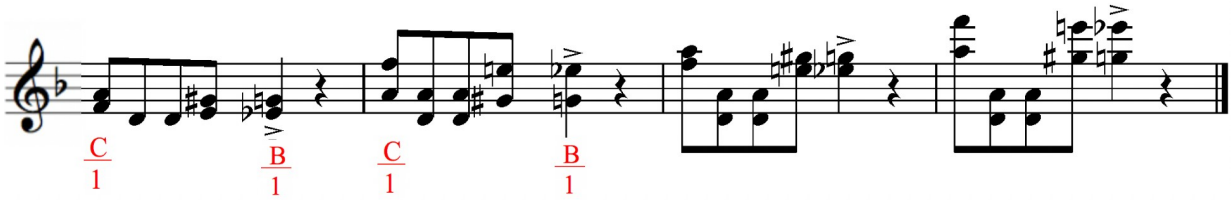


Figure 101. Ysaÿe Solo Sonata No.3. Addressing bar 119. In a triplet pattern; restarting each loop from the second note.



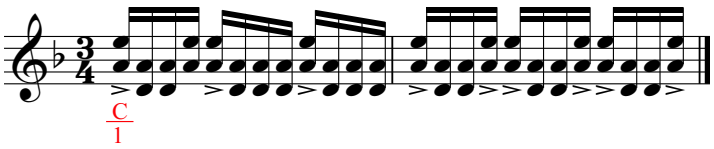
The angle of the bow-stick from bars 119-127 was placed slightly at an angle so that the notes stopped high on the E string were played closer to the bridge than the lower strings. The passage was worked through daily with a metronome (from very slow to a faster than performance speed).

Figure 102. Ysaÿe Solo Sonata No.3. Addressing bars 119-122. Increasing tempo; using fast circular movements.



From bar 122 each double-stop stroke movement was analysed on open strings. In performance tempo and in the bottom fourth division of the bow (C1) the upper arm was pulled back, with wrist and finger flexion in action and the forearm in a rotary motion.

Figure 103. Ysaÿe Solo Sonata No.3. Addressing 122. Analysing the bow stroke movements on open strings; division C1.



The melodic skeleton of bars 121-125 was isolated for practise. From bar 123, greater pressure was applied to the tenth of each double–stop interval. In an augmented rhythm, each note was trained *fortissimo* for greater security in performance. An exercise of doubling each note in bar 122, is shown as a final exercise in Figure 105.

Figure 104. Ysaÿe Solo Sonata No.3. Addressing bars 121-125. Melodic skeleton in an altered time signature.

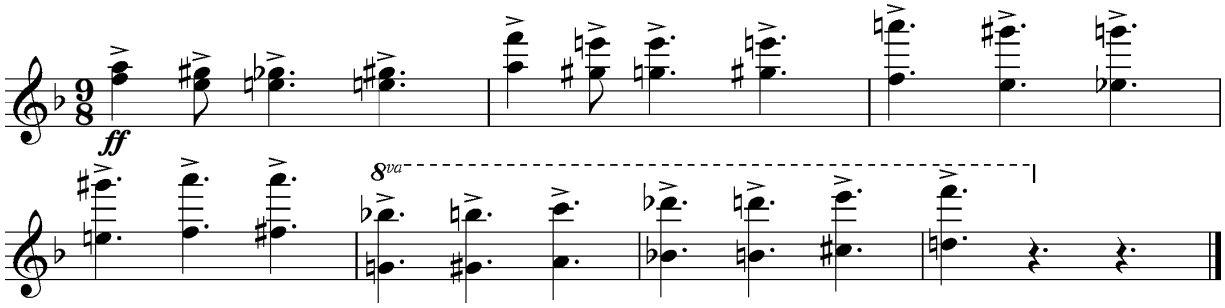
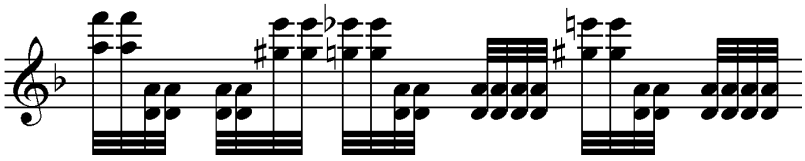


Figure 105. Ysaÿe Solo Sonata No.3. Addressing bar 122. Doubling each note of bar to train rapid right-arm motions.



etc.

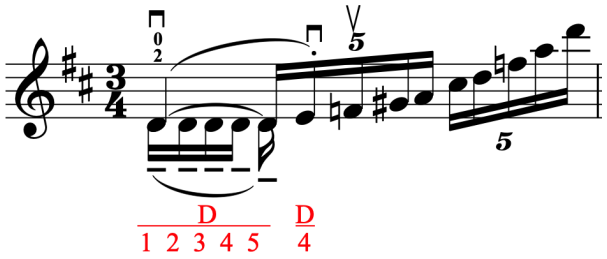
2.6 Brahms Violin Concerto in D Major, Op.77

I. Allegro ma non troppo

Fundamental to the preparation of the Brahms Violin concerto was the training of bowing motions responsible for strong, brilliant and glossy sounds. From the very first bar of the solo violin part (bar 90), the concerto demands sudden changes in the management of the bow; first a sustained *forte* D double-stop followed by a rapid *détaché* stroke in the quintuplet ascending scale. The strength of the first double-stop stroke came from a motion originating in the back of the shoulder; a large circular, weighted and speedy pull of the bow towards the floor.

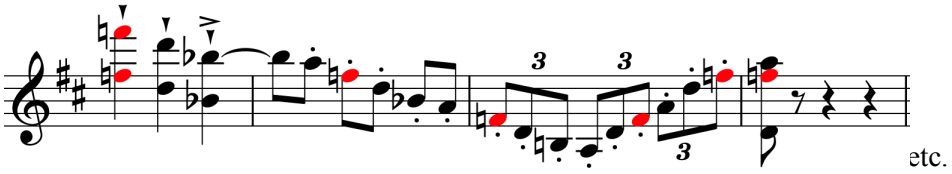
In terms of bow distribution, the length of the first note was measured by deliberately pulsating semi-quaver subdivisions as shown in Figure 106. Using only the upper half of the bow for the *détaché* scale did not create the desired richness or volume of sound. It was determined that at the release of the sustained D note, a quick retake to the balance point for the E meant room for the stroke length to be increased for the remainder of the scale; working towards the bow tip via a zig-zag movement.

Figure 106. Brahms Violin Concerto in D Major. I. Allegro ma non troppo. Bar 90. Pulsating the semi-quaver subdivisions of the first double-stop.



Observing Leonidas Kavakos instruct a masterclass in Copenhagen with an advanced student, Kavakos noted that as in earlier works of the Baroque and Classical era, it was often appropriate to emphasise one note in a chord more than others according to the harmony and its importance to the chord (such as a leading note or suspension).[49] From the opening bars of the solo violin line, The F-natural notes were chosen as points of interest in the harmonic structure, emphasising the minor tonality. See highlighted in red in Figure 107.

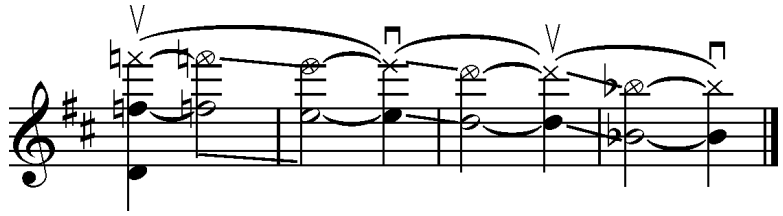
Figure 107. Brahms Violin Concerto in D Major. I. Bar 91-94. Nuancing the F-naturals for harmonic interest.



The left-hand position in each octave of bars 92-95 was analysed by first isolating the lower note. To aid the synchronisation of the left and right-hands, the shifts were practised with *glissandi* connecting each octave to the next before changing the direction of the bow.

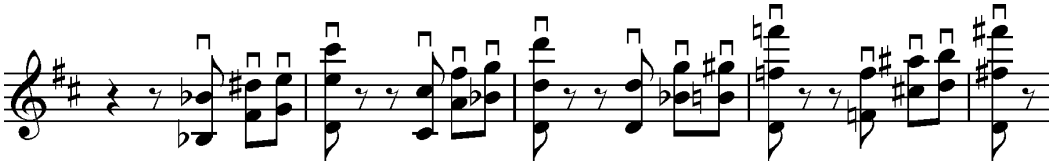
[49] The Royal Danish Academy of Music, Copenhagen, 13 January 2017

Figure 108. Brahms Violin Concerto in D Major. I. Addressing bars 92-95. Exercise for a *glissando* shift between the octaves; sounding the lower line only.



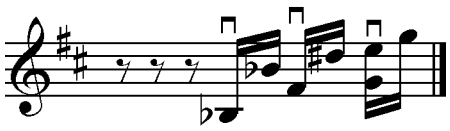
In bars 98 -102 the upper note (on the E string) required more care, being the melody line within the chord. Prolonging each downbeat interrupted the accompaniment so a steadiness of rhythm and stroke from bars 98-102 were practised via all down strokes as shown in Figure 109.

Figure 109. Brahms Violin Concerto in D Major. I. Bars 98-102. All down strokes in an altered tempo.



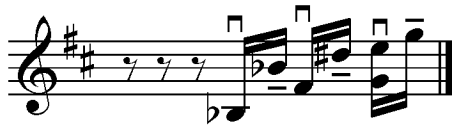
For tonal control of bars 98-102, a sticky on-the-string stroke exercise was applied. To execute the exercise shown in Figure 110, absolute even contact and sustain was applied to the strings during the down and up-bows, with a small lift allowed only after the up-bow of each two-note segment. It was best to think of the down and up movement as a one-motion-response due to the speed of execution required in performance. The bow division reserved for Figure 110 was D2.

Figure 110. Brahms Violin Concerto in D Major. I. Bar 98. A 'Sticky' stroke; down and up-bow as a one-motion-response, in division D2.



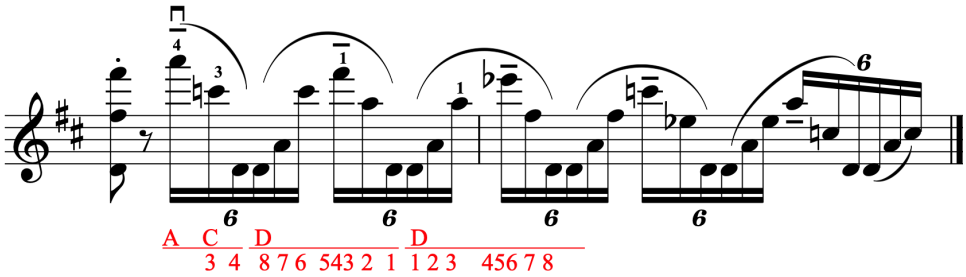
Many of the upbeat notes from bar 98 were cut short, disturbing the continuity of phrasing. Some counter-reaction was trained by lengthening the up-bow with speed, which was similarly trained in an open masterclass with Zakhar Bron and Norwegian violinist Vilde Frang at the Verbier Festival.[50]

Figure 111. Brahms Violin Concerto in D Major. I. Bar 98. Lengthen the up-bows with speed towards the frog.



Unequal distribution of the bow was applied to the sextuplet passage located in bars 102-104. This distribution required 'more – less – more' bow length and speed so the important melodic notes could be heard over the string crossings (which involve the naturally resonating A and D open strings). The applied bow distribution is shown in Figure 112.

Figure 112. Brahms Violin Concerto in D Major. I. Bar 102-103. Uneven distribution; spending more bow on important melodic notes.

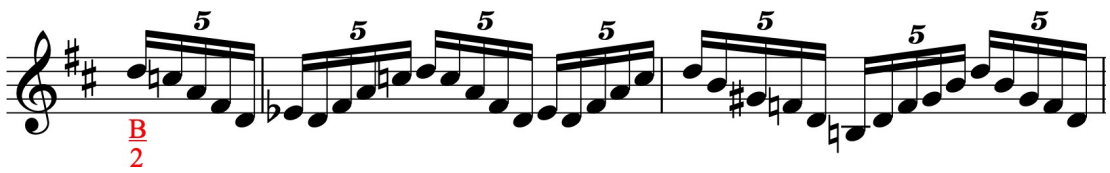


To train evenness of rhythm in the quintuplets from the upbeat to bar 105 until bar 111, the upper half of the bow (B2) was employed using a forearm *détaché* stroke. In this area of the

[50] Zakhar Bron, 'Teaches Brahms: at the Verbier Festival), directed by Mischa Scorer. (video of masterclass), The Masterclass Media Foundation, 2012, accessed 13 Jun 2016.https://www.medici.tv/en/artists/zakhar-bron/.

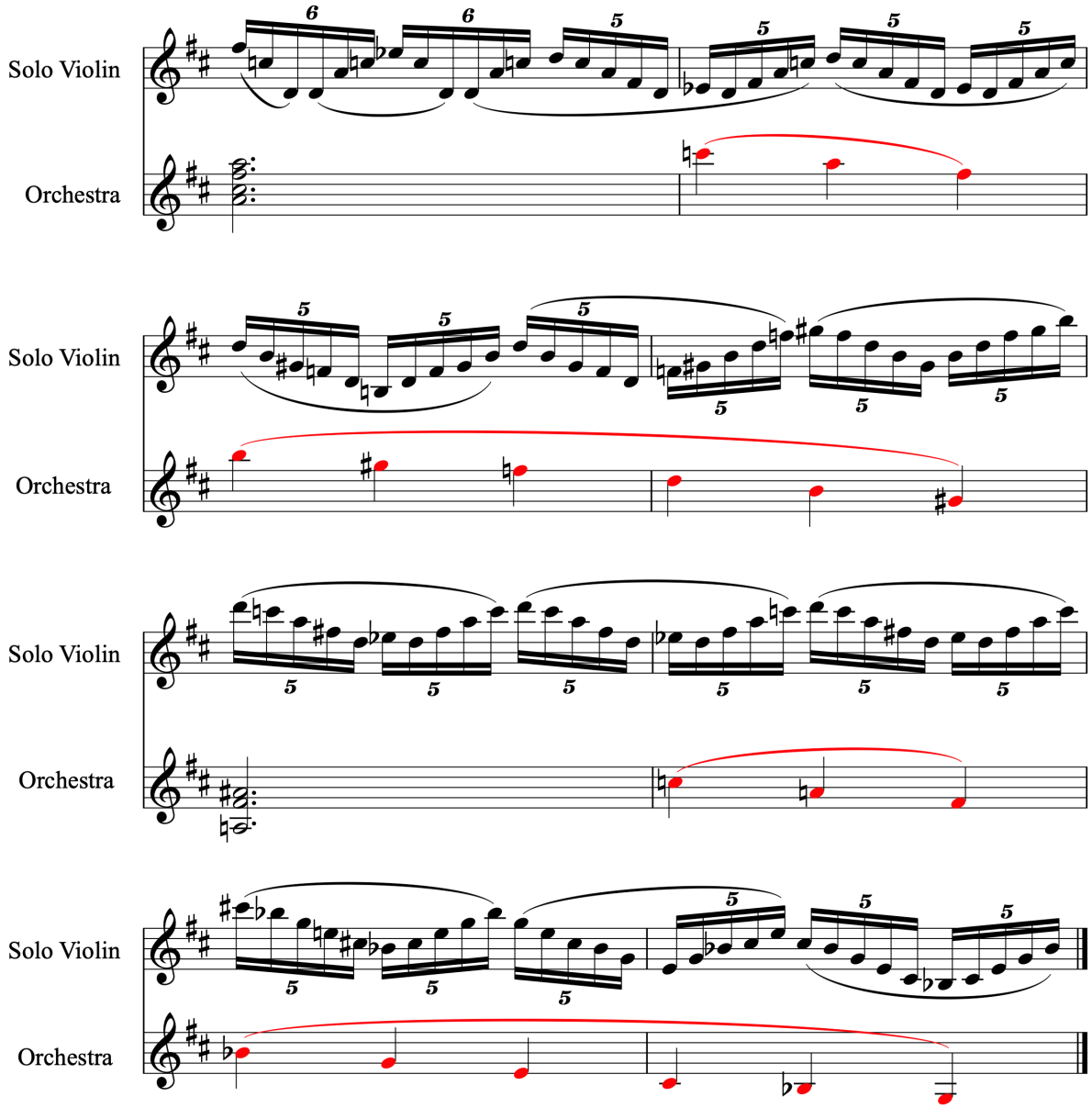
bow, changes of down and up bows were less audible and so the feeling of *legato* could be emulated whilst practising the precise rhythm.

Figure 113. Brahms Violin Concerto in D Major. I. Bars 105-107. Utilising a *détaché* stroke to train rhythmic precision.



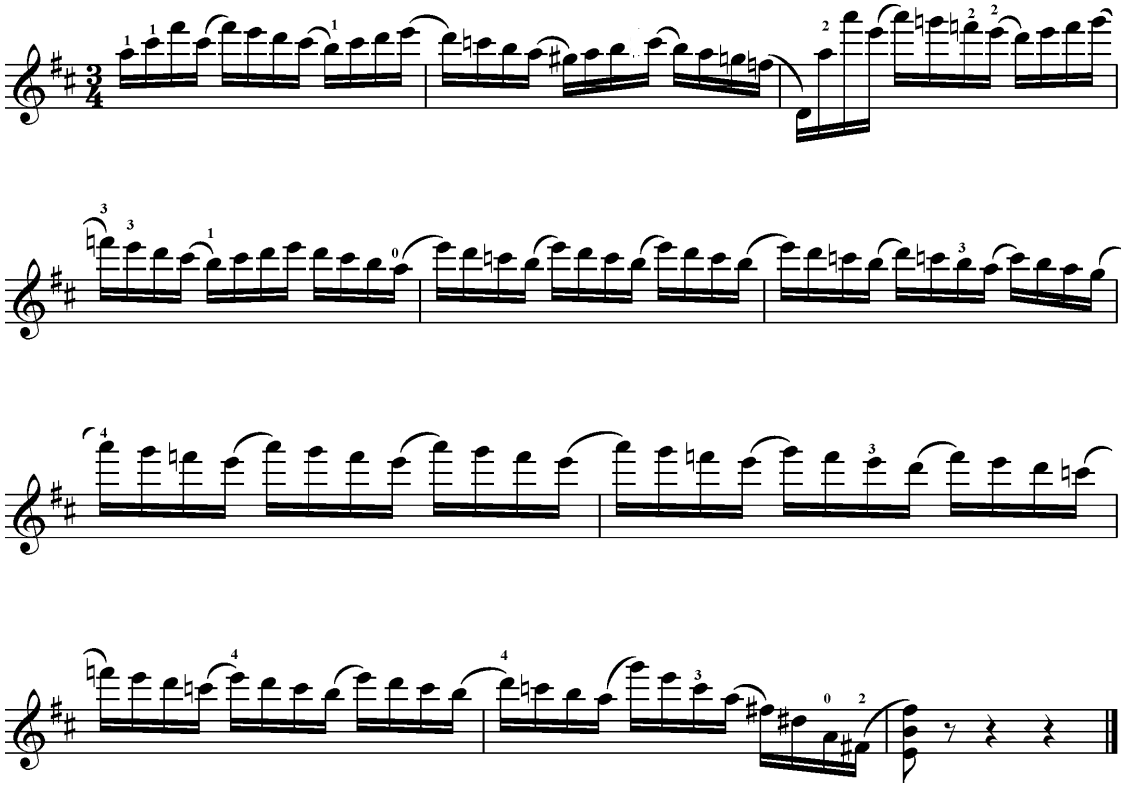
As in a significant amount of material composed by Brahms, the downbeat frequently features an overlapping 'hemiola' pattern (that is the downbeat is deliberately concealed in the phrasing via melodically important notes occurring on weaker beats in two or more instruments). It is, however, important to understand where the downbeat occurs in any passage so that when syncopation does occur it may be placed with conviction. An example of overlapping phrasing between 105-111 is shown in the following Figure 114; whilst the solo violin is playing two-bar phrases the orchestra overlaps with a three-bar phrase (in red).

Figure 114. Brahms Violin Concerto in D Major. I. Bars 104-111. Overlapping phrase groups; solo violin phrasing in two bars and orchestra phrasing in three bars.



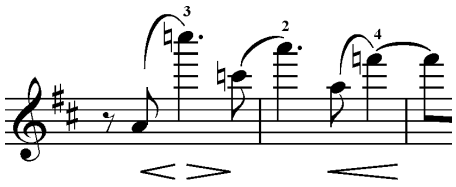
The quality of sound in high register passages were exercised as shown in Figure 115.

Figure 115. Brahms Violin Concerto in D Major. I. Bars 250-260. Exercise to strengthen melodic material in the higher register.



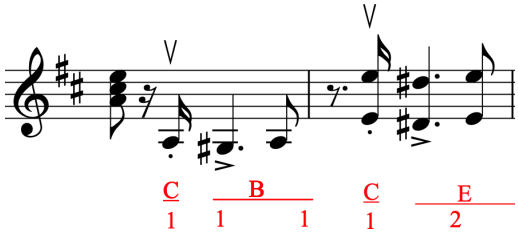
Bars 230-31 involve a number of co-ordination difficulties. On the first C-natural note of bar 230 an immediately narrow vibrato was applied as well as fast bow speed utilising the entire length of the bow, conserving length only in the middle of the stroke if required. The F-natural was the focal melodic point of this section.

Figure 116. Brahms Violin Concerto in D Major. I. Bars 230-231. Immediate narrow vibrato and fast bow speed.



In bars 367-8 a complete character change was needed; a darker tone. The first stroke was initiated at the heel of the bow for power, with only the lower half reserved for subsequent notes.

Figure 117. Brahms Violin Concerto in D Major. I. Bars 367-8. Darker tonal character.



Although the bowing in bars 369-70 is separated rather than *legato*, if focus is not placed on creating continuous phrasing, the intensity is lost. Therefore, a *legato* character was applied, supported by a present vibrato in the left-hand.

Figure 118. Brahms Violin Concerto in D Major. I. Bars 369-70. Legato character with a present vibrato, whole bows.

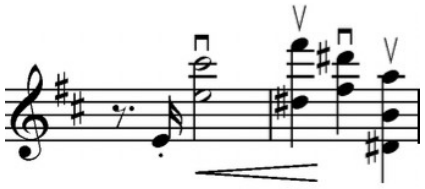
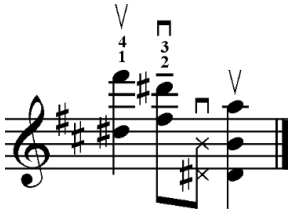
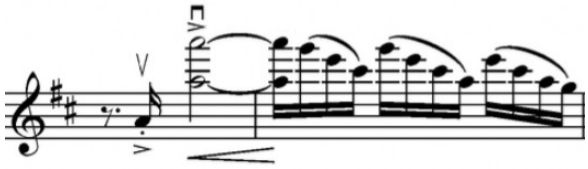


Figure 119. Brahms Violin Concerto in D Major. I. Bar 370. An exercise for *legato* playing whilst coordinating hand; division C1 spent on the silent note.



Two consecutive accents were applied in bar 373; to the bottom A and octave A-double-stop. In the bow arm, this was executed by an immediate release of bow pressure before the *crescendo* and without lifting the bow off the string. The first eighth of the bow (division D1) was used for the semiquaver A, with the lower two thirds of the bow (division E12) saved for the octave.

Figure 120. Brahms Violin Concerto in D Major. I. Bars 373-374. A narrow but immediate vibrato applied to the octave A.



In chordal sections such as bars 487-488, rhythmical consistency and energy in the stroke were the main focus. Firstly, the lower notes were isolated with the bow stick tilted slightly towards the bridge. All three notes could be played simultaneously by finding the area of bow where the hair was flexible enough to wrap around all three strings, aiming for the middle string for balance. As indicated by the *tenuto* in Figure 122, an active forearm stroke was used to spend the bow right to the frog on the last quaver and last semiquaver of each bar.

Figure 121. Brahms Violin Concerto in D Major. I. Training chords located in bars 487-88. In division B2 with a 'sticky' stroke.

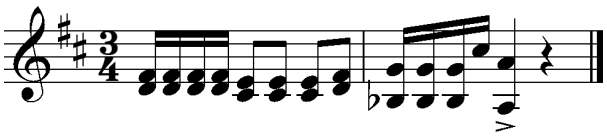
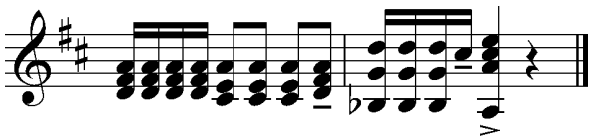


Figure 122. Brahms Violin Concerto in D Major. I. Training chords located in bars 487-88. Bow travelling to the frog on marked *tenuto* notes.



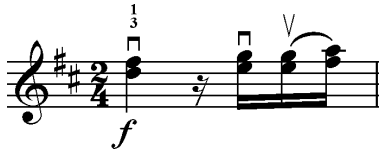
II. Adagio

In the second movement of the concerto, engaging the bow with enough grip for the first note and with a fine sound meant preparing the approach to the string from the original resting position many times. An unequal division was experimented with using the upper two thirds of a bow for the first note (division E32) and leaving the first third of the bow (E1) for the F-quaver. After several performances this exaggerated division was deemed unnecessary. If more speed was used to start the first A note stroke, the bow could be saved in the middle to allow adequate length of bow for the second note (F).

III. Allegro giocoso, ma non troppo vivace

For the release of the first double-stop, the bow was lifted off the string around the middle third (E2) to upper fourth (C4) of the bow. The stroke was executed via a fast-circular motion, retaking only a small amount of bow length in the rest, so that an equal amount of bow could be used for the last two legato up-bow semiquavers of the bar as was applied in the first stroke.

Figure 123. Brahms Violin Concerto in D Major. III. Allegro giocoso, ma non troppo vivace. Bar 1. Fast-circular stroke with only a small retake in the rest.



In bar 3, a *martelé* stroke was applied to the quaver notes. In order for the right-arm to pivot appropriately on the four-note chord, the up-bow was applied ‘on-the-string’ via a pendulum

swing of the arm, accenting especially the lowest two notes before alternating more weight onto the A string to sound the upper two notes. It was a requirement that the arm was kept in constant motion during the up-bow else the shoulder joint easily became static, inhibiting the strength of sound.

A series of looping pattern exercises were used to address the various co-ordination difficulties between bar 20 to bar 26, transferable to all other rapid passages. For execution of Figure 124, a fast but concise articulation was applied at the second eighth of the bow (division D2); each note initiated with a 'bite' of the string.

Figure 124. Brahms Violin Concerto in D Major. III. Addressing bars 20-25. Looping in pattern of two, repeating the previous note.

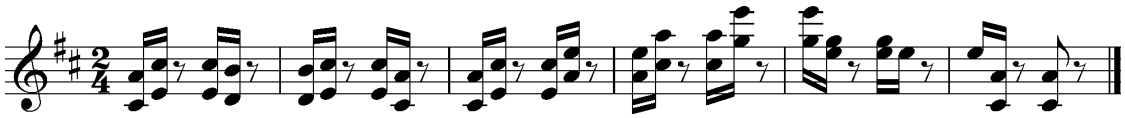


Figure 125. Brahms Violin Concerto in D Major. III. Addressing bar 22-26. Exercises for co-ordination; difficult shifts boxed in red.

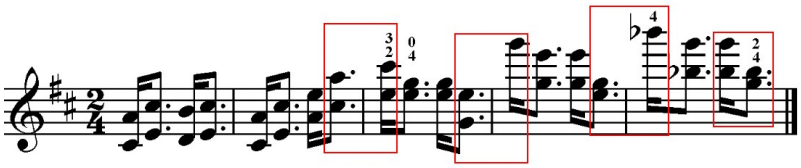


Figure 126. Brahms Violin Concerto in D Major. III. Addressing bars 23-26. Exercises for co-ordination; difficult shifts isolated for faster reaction.

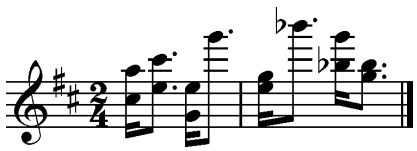


Figure 127. Brahms Violin Concerto in D Major. III. Addressing bars 20-26. Exercises for the co-ordination; loops of 3 + 4 notes.

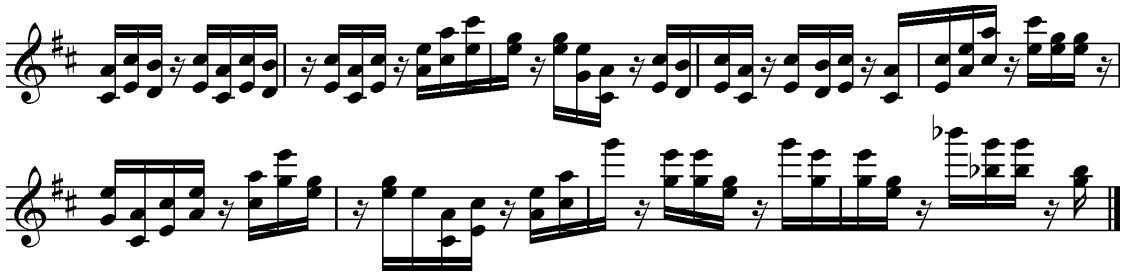


Figure 128. Brahms Violin Concerto in D Major. III. Addressing bars 20-26. Exercising for co-ordination; loops of 4+1.

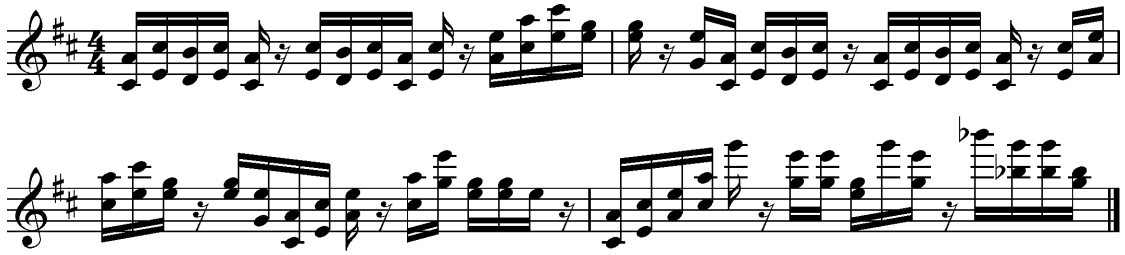


Figure 129. Brahms Violin Concerto in D Major. III. Addressing bars 20-27. Looping with repeated up and down strokes; each segment played as a one-motion-response.

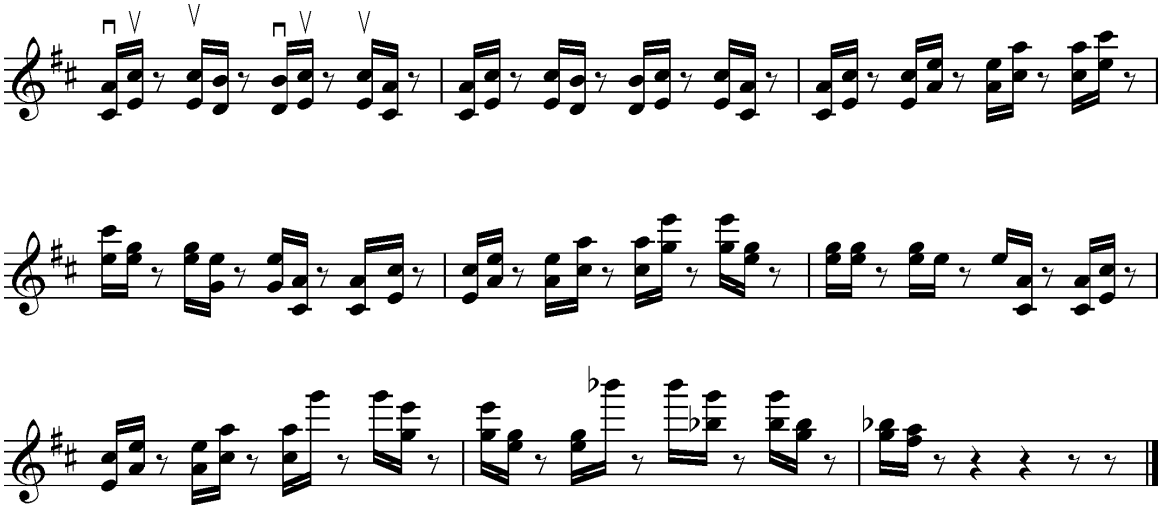


Figure 130. Brahms Violin Concerto in D Major. III. Addressing bar 21. Isolated practice.

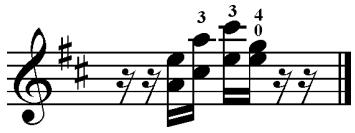


Figure 131. Brahms Violin Concerto in D Major. III. Addressing bars 21-27. Training the co-ordination.

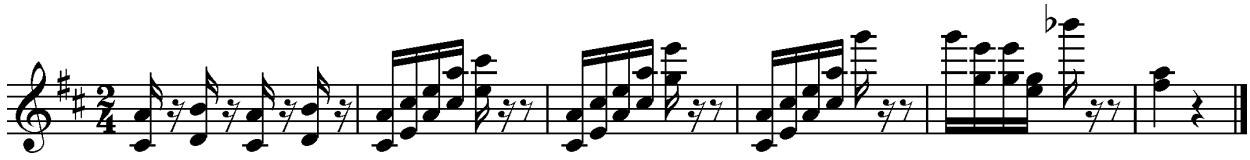


Figure 132. Brahms Violin Concerto in D Major. III. Addressing bar 21. Training top and bottom line.

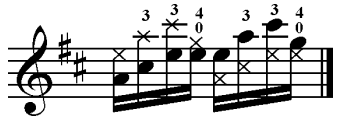
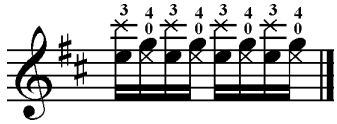
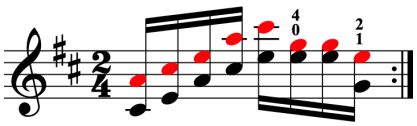


Figure 133. Brahms Violin Concerto in D Major. III. Addressing bar 21. Alternating playing between top and bottom lines of the double-stops.



In bar 21, intervals featuring naturally resonant open strings were observed. Figure 135 illustrates the notes requiring the most pressure in each double-stop (marked red).

Figure 134. Brahms Violin Concerto in D Major. III. Bar 21. Weighted upper note for intervals of a sixth and for thirds against an open string.



To improve the motion of the stroke in string crossings, open strings were used as a training model. In practising bar 23, bow direction was alternated as was the accentuation of different beats of the bar.

Figure 135. Brahms Violin Concerto in D Major. III. Addressing bar 21. Exercise for co-ordination.

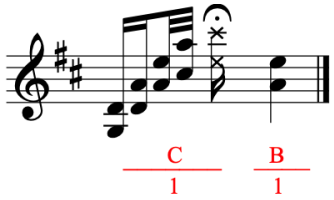


Figure 136. Brahms Violin Concerto in D Major. III. Addressing Bar 23. Accenting first and third double-stops.

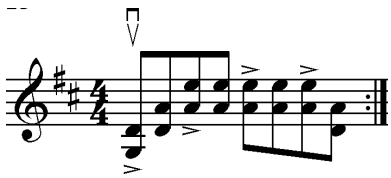
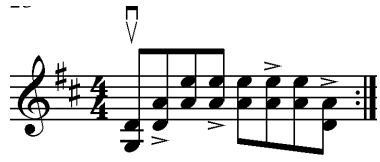


Figure 137. Brahms Violin Concerto in D Major. III. Addressing Bar 23. Accenting second and fourth double-stops.



Another exercise addressing bar 23 was to initiate the first stroke at the fourth eighth of the bow (division D4), increasing the bow length in a zig-zag distribution to exaggerate a

crescendo as shown in Figure 138. A dynamic alternative was also marked underneath the score.

Figure 138. Brahms Violin Concerto in D Major. III. Addressing bar 23.

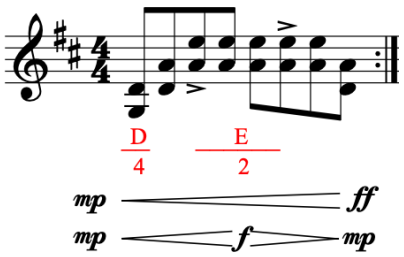


Figure 139 exercised co-ordination of bar 23 via a dotted rhythmic pattern. The exercise was rehearsed in each of the four quarters of the bow (divisions C4, C3, C2, C1), spending the same length of bow for the shorter note as for the dotted note.

Figure 139. Brahms Violin Concerto in D Major. III. Addressing bar 23. Co-ordination training using dotted rhythms in divisions C4, C3, C2, C1.

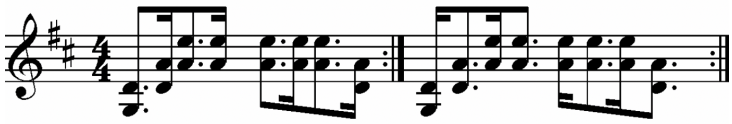
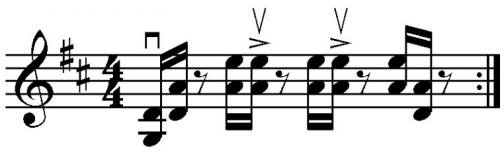
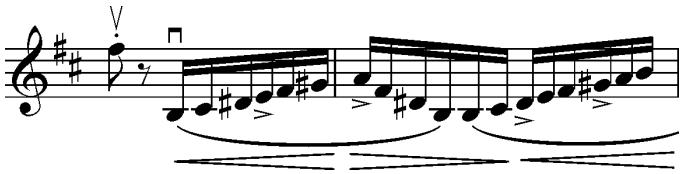


Figure 140. Brahms Violin Concerto in D Major. III. Addressing bar 23. Isolating the motion of the up-bow by quick response; in divisions E2, C2, D4, D2.



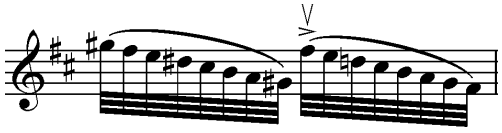
Once equal distribution of the bow was achieved in bars 49-50, unequal divisions were then explored. What was found was more bow should be spent on the top note of each scale, complementing the swelling dynamic as marked in Figure 141.

Figure 141. Brahms Violin Concerto in D Major. III. Bars 49-50. Accents to learn rhythmic groups.



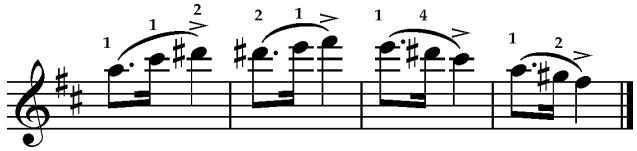
The passage from bar 49 was exercised in a *mezzo forte* dynamic. The bow was gradually adjusted from being tilted slightly towards the fingerboard to a flat hair by bar 51, working towards a *forte* dynamic. In higher position scales (such as in bar 55), more bow speed was required. A *nuance* of the F# in bar 56 gave a concluding statement to the scaler run as shown as an accent in Figure 142.

Figure 142. Brahms Violin Concerto in D Major. III. Bar 56 Accentuation of the F-sharp at the end of a scale run.



Co-ordination of the higher register scales of bars 55-56 were practised in dotted rhythm patterns.

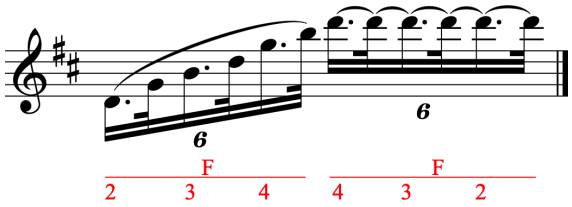
Figure 143. Brahms Violin Concerto in D Major. III. Addressing bars 55-56. Co-ordination of higher scales in an altered rhythm pattern.



At Bar 79, the C-sharp situated in the middle of the three-note chord meant the bow stroke required a precise grasp of the middle string. Considering the bottom note is an open string, it should not be forced.

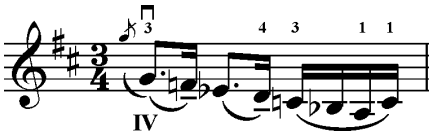
Sextuplets in bars 108-118 was seen played in various parts of the bow by leading violinists. My preference was the second third division of the bow (E2) or up to three sixths of the bow (division F234). The entire section benefited from dotted rhythm and subdivision exercises to improve the co-ordination of the left and right-hands.

Figure 144. Brahms Violin Concerto in D Major. III. Addressing bar 108. Dotted rhythm and subdivision exercises for co-ordination of both hands.



Bar 138 was placed on the G string for a richer colour. On my own instrument the sixteenth notes were easily blurred so some *nuance* was applied on the marked *tenuto*.

Figure 145. Brahms Violin Concerto in D Major. III. Bar 138. *Nuance* via circular pressure on the marked *tenuto*.



From bar 143, the appropriate length and depth of the stroke was learnt; *nuance* added to the ascending scales toward the middle to end of each bow stroke.

Figure 146. Brahms Violin Concerto in D Major. III. Bars 143-5 exercised in dotted rhythm for co-ordination.

Figure 147. Brahms Violin Concerto in D Major. III. Bars 143-5. Accents determined for performance.

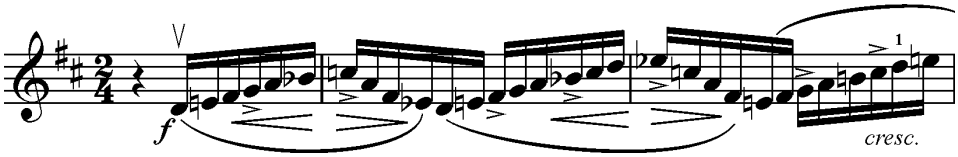


Figure 148. Brahms Violin Concerto in D Major. III. Addressing bars 251-3. Exercise for bow divisions and accents.

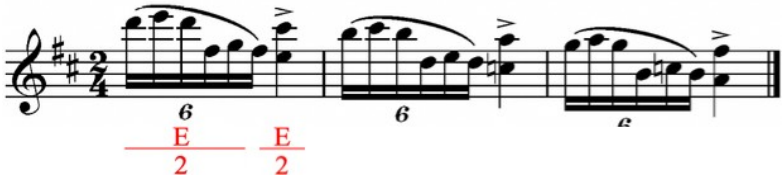


Figure 149. Brahms Violin Concerto in D Major. III. Bars 275-7. Execution of *nuance* and dynamics

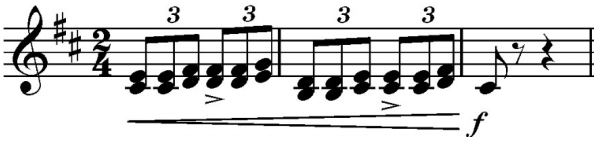


Figure 150. Brahms Violin Concerto in D Major. III. Addressing bars 292-6. Exercise for co-ordination in string crossings; octaves isolated for practise.

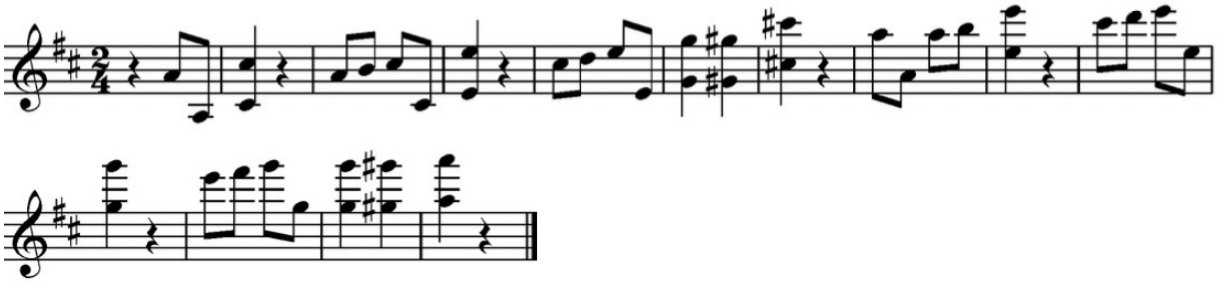
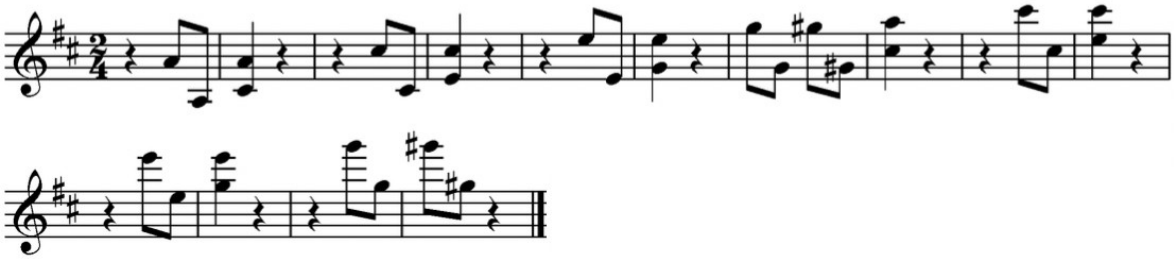


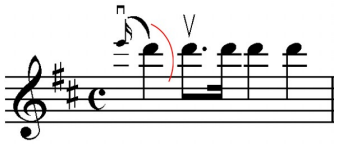
Figure 151. Brahms Violin Concerto in D Major. III. Addressing bars 292-6. Exercise for co-ordination in string crossings; sixths isolated for practise.



2.7 Mozart Concerto in D Major, K.218. Movement I. Allegro.

From the opening of the violin solo, choreography of the right and left-hands were carefully considered for performance. The first D required a fast bow stroke, one which was not completely straight but incorporated a small swinging or pendulum movement before its release. In the ideal performance scenario enough control was achieved in the down bow that the bow could be lifted off the string at the tip of the bow, so to be able to return to the string with similar speed and attack on the up-bow. The vibrato in the left-hand at this position was present but not so wide that it disturbed the sound or pitch of the note. The greater aim was to create a luminescent quality on each D played.

Figure 152. Mozart Violin Concerto in D Major. I. Bar 42.



As on many occasions in the first movement, a down and up-bow were trained as a one-motion-response, boxed in red in the following examples.

Figure 153. Mozart Violin Concerto in D Major. I. Bar 42. One motion response.

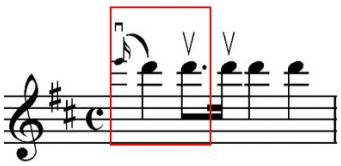


Figure 154. Mozart Violin Concerto in D Major. I. Bar 47. One motion response.

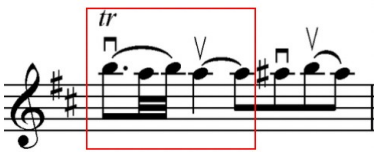


Figure 155. Mozart Violin Concerto in D Major. I. Bar 50. One motion response.

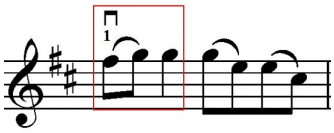


Figure 156. Mozart Violin Concerto in D Major. I. Bar 51. One motion response.

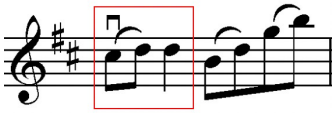


Figure 157. Mozart Violin Concerto in D Major. I. Bar 55. One motion response.

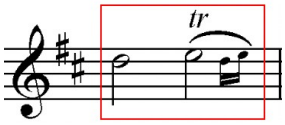
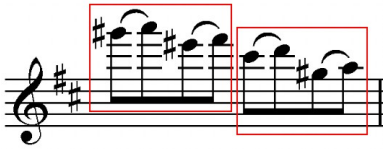


Figure 158. Mozart Violin Concerto in D Major. I. Bar 205. One motion response.



Material from bar 46 appears in variation form two bars later. Initially it was thought that the listener would more likely understand the material in bar 46 to be related to bar 48 if it were bowed in the same manner (down-up-down-up as shown in Figure 159); however, the desired articulation could not be achieved and was later changed to three up-bows as shown in Figure 160.

Figure 159. Mozart Violin Concerto in D Major. I. Bar 46. Material repeated in variation form two bars later.

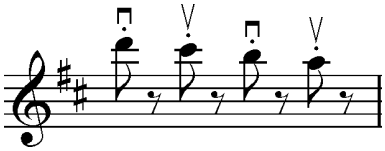
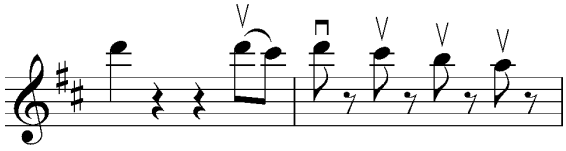
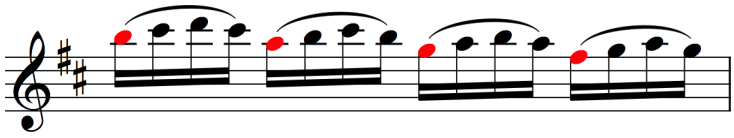


Figure 160. Mozart Violin Concerto in D Major. I. Bar 45-46. Bowing changed in bar 46.



In bar 48 it was necessary to consciously avoid a bulge of sound with the bow.

Figure 161. Mozart Violin Concerto in D Major. I. Bar 48. Avoiding a bulge with the bow.



Exercises shown in Figures 162-167 use an altered rhythm in each sequence and also dropped one note of the scale at a time to train bars 52-53. One note is omitted at the beginning of each new sequence which trained the often-neglected notes at the end of the phrase.

Figure 162. Mozart Violin Concerto in D Major. I. Addressing bars 52-53. Sequence in alternated rhythm.

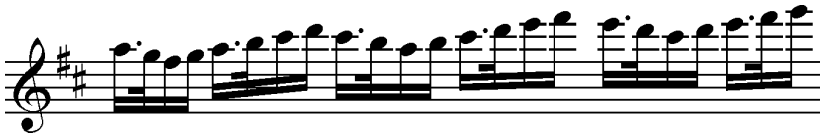


Figure 163. Mozart Violin Concerto in D Major I. Addressing bars 52-53. Dropping first note in sequence.

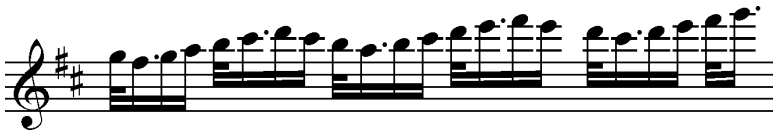


Figure 164. Mozart Violin Concerto in D Major I. Addressing bars 52-53. Drop first two notes in sequence.

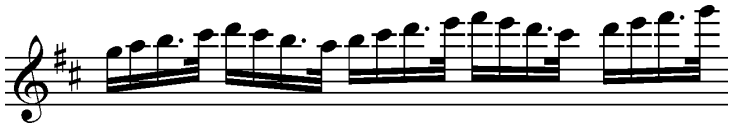


Figure 165. Mozart Violin Concerto in D Major. I. Addressing bars 52-53. Drop first three notes in sequence.

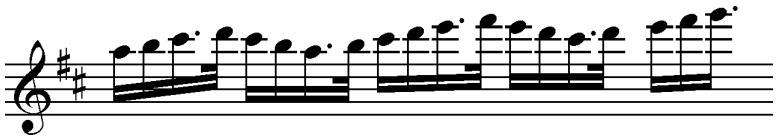


Figure 166. Mozart Violin Concerto in D Major. I. Addressing bars 52-53. Drop four notes in sequence.

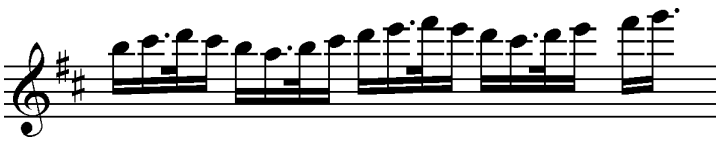
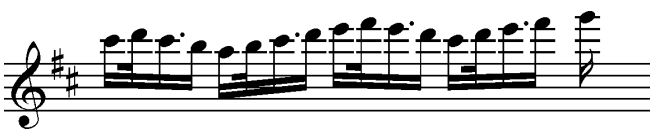
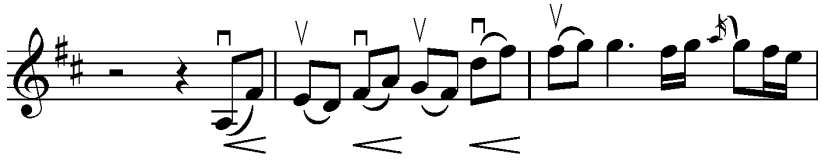


Figure 167. Mozart Violin Concerto in D Major. I. Addressing bars 52-53. Drop five notes in the sequence.



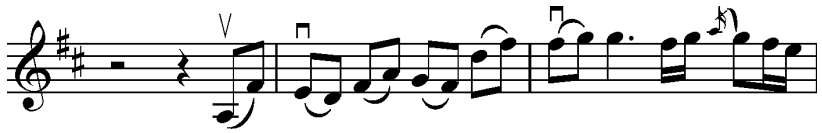
At the upbeat to bar 57, two different bowings were trialed for the purpose of phrasing. The first version applied up-bows to downbeats and was found to produce a stop-start effect; not suiting the natural flow and continuation of the desired phrasing.

Figure 168. Mozart Violin Concerto in D Major. I. Bars 57-9. The effect on phrasing with up-bows on downbeats.



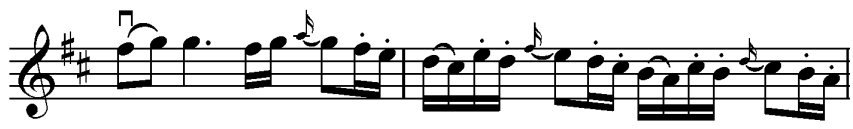
The second and preferred version had a much more organic feel in the right-arm.

Figure 169. Mozart Violin Concerto in D Major. I. Bars 57-9. The effect on phrasing with down-bows on downbeats.



Often short *détaché* notes did not receive enough speed and length in the stroke whereas the slurred notes received too much. To reverse this, exaggerated length of the *détaché* was exercised and a lesser amount of length reserved for the slurred notes.

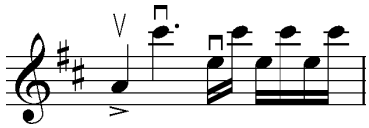
Figure 170. Mozart Violin Concerto in D Major. I. Bars 59-60. Exaggerating length and speed of bow stroke in the separated notes.



There are many passages in the concerto where the second beat easily sounds as if it were the first beat of the bar, due to inadequate weight on the downbeat. As shown in Figure 171, in

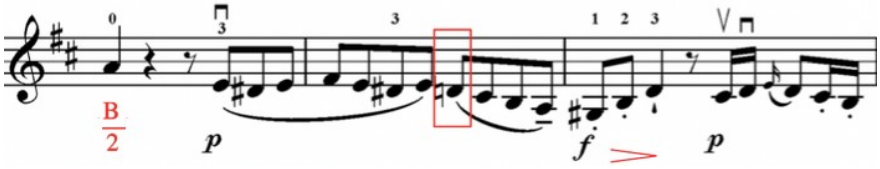
bar 66 the first beat required extra weight to work against the natural tendency of the C-sharp to stand out (occurring on both a down-bow and on the vibrant E-string).

Figure 171. Mozart Violin Concerto in D Major. I. Bar 66. Ensuring the second beat does not stand out as if it were the first beat of the bar.



For the last three quavers of bar 86 and the first four quavers in bar 87, the bow was placed on the sound-point nearest the fingerboard. The F-sharp at the beginning of bar 87 was given some *nuance*, with the D-natural on the third beat of the bar selected as the harmonic 'point of interest'. As illustrated in Figure 172, the A-natural in bar 87 was marked *tenuto* as a reminder to sustain to the end of the note before arriving in bar 88. Bar 88 comprising of *forte* staccato notes on the G string, were played within the lowest third part of the bow or less (E1).

Figure 172. Mozart Violin Concerto in D Major. I. Bars 86-88.



Bar 115 involves a short articulation which was often not matched in the following bar; the right-arm required to adjust immediately between a shorter 'wedge' articulation and *legato* articulation. In Figure 174 the second beat was easily given as equal weight as the downbeat which must be corrected.

Figure 173. Mozart Violin Concerto in D Major. I. Bars 115-116. Same short articulation should continue into bar 116 on separated quavers.

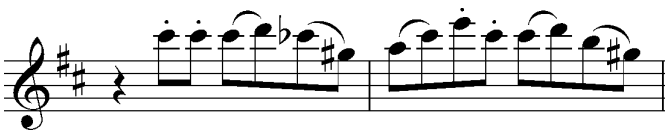
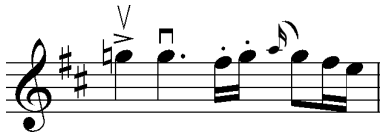


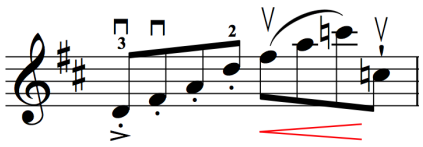
Figure 174. Mozart Violin Concerto in D Major. I. Bar 117. Ensuring the second beat not as prominent as the downbeat.



In the instance of bar 155, the articulation was executed by placing the bow on the string during the rest in preparation, before biting the string and using the spring reaction of the bow stick to travel the amount of bow length required.

The first D in bar 159 required a deeper *nuance* with the bow. A controlled off-the-string stroke was applied by training first on-the-string, allowing for the elasticity of the wood to spring back. The A and D-quaver notes on the second beat were increased in volume, maintaining the dynamic reached at the highest point of the phrase until the end of the trill in the following bar.

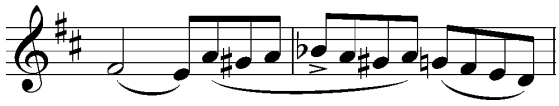
Figure 175. Mozart Violin Concerto in D Major. I. Bar 159. First note with a weighted stroke, growing in dynamic.



From bars 162 the bow speed was altered from slow to fast, aiming towards the middle of each segment. In Bar 164 wrist and finger motion was necessary, supported by the forearm. An increase in bow speed and length was applied in Bar 169 on each subsequent up-bow, developing a *crescendo* before deeply nuancing the C-natural in Bar 170.

In passages with extensive chromaticism such as in bars 184-185, more *nuance* was given at the height of the melodic line.

Figure 176. Mozart Violin Concerto in D Major. I. Bars 184-185. Nuancing the height of a chromatic line.



From bar 200, the movements of the right-arm were analysed on open strings; an accent was applied to the third note to learn the proper motion of the right-arm.

Figure 177. Mozart Violin Concerto in D Major. I. Addressing bar 200. Open string exercise.

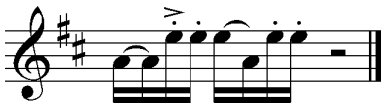
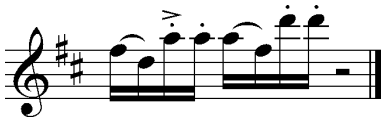


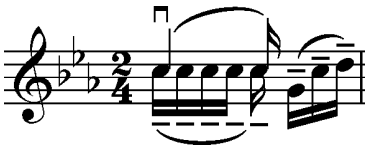
Figure 178. Mozart Violin Concerto in D Major. I. Bar 200. Accented motion on the first A for finer motion of the right-arm.



2.8 Paganini No.4. Op.1

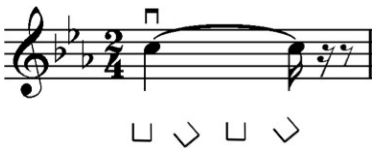
Co-ordination of left and right-hands was a focal point in studying Paganini's Caprice No.4. Structural planning once again included characterisation between either rhythmical or lyrical forms of phrasing. Lyrical passages (such as the opening phrase) required the fine control of sustained notes. Pulsating rhythmic divisions with the bow as shown in Figure 179 resulted in a better tone.

Figure 179. Paganini Caprice. Addressing bar 1. Pulsating subdivisions for a tonal study.



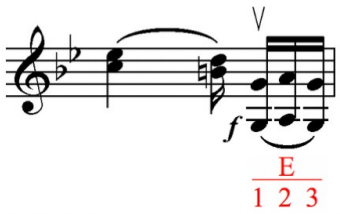
Although a fine *dolce* effect could be achieved with the bow tilted towards the fingerboard, the sound lacked clarity. With the stick angled more towards the bridge, a more centred and focused sound was possible (mostly due to a more taunt bow hair). Applying a *roulé* stroke (varying the width of hair used) meant achieving deeper penetration of the string, no matter the level of volume.

Figure 180. Paganini Caprice. Bar 1. *Roulé* stroke.



In bar 4 the D and B natural semiquaver required enough weight and speed in the seventh-eighth of the bow (division D7) that the strings continued to sustain even after the bow was lifted; the lift was timed fractionally early in preparation for the *forte* entry on an up-bow.

Figure 181. Paganini Caprice. Bar 4. Sustaining; applying enough weight before the release of the down bow.



From bar 17, the shorter articulation of the *scherzo* style passage required on-the-string training. Passages such as these were not improved by slow practice alone; additionally, loop pattern exercises at performance speed were formulated. The two-note pattern shown in Figure 182 (labelled as 2+2) repeats each previous note with a stop after each two-note segment played. Figure 183 features a loop pattern of four and three notes (4+3), with many other grouping options also viable.

Figure 182. Paganini Caprice. Addressing bars 17-18. Two-note loop pattern exercise repeating the previous note (2+2).

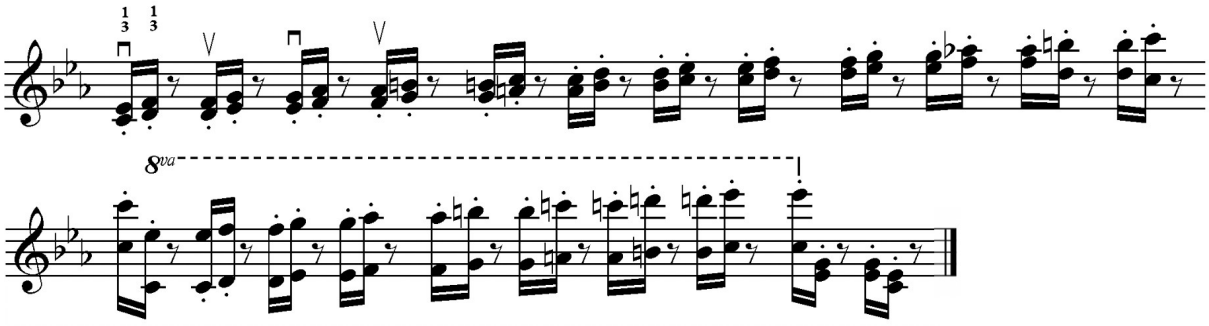
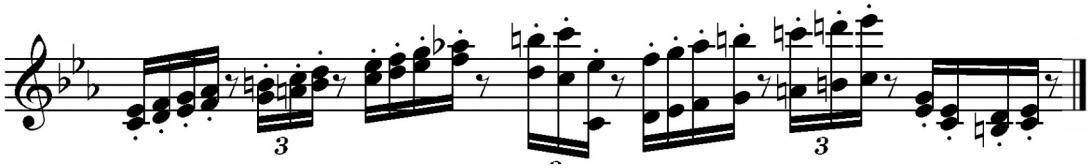


Figure 183. Paganini Caprice. Addressing bars 17-19. Loop pattern of four notes plus three notes (4+3).



To sustain a melodic line within a passage of double-stopped thirds and tenths, it worked best to hold back the tempo rather than accelerate on the descending scale. As shown in Figure 184, bowing for bar 24 features one separated down-bow followed by two slurred notes on an up-bow. If the reaction time of the up-bow was too slow the *legato* shape of the bar would suffer as a consequence. The phrase shape was strengthened via an exercise slurring several double-stops at a time (Figure 185).

Figure 184. Paganini Caprice. Bar 24. Bowing.

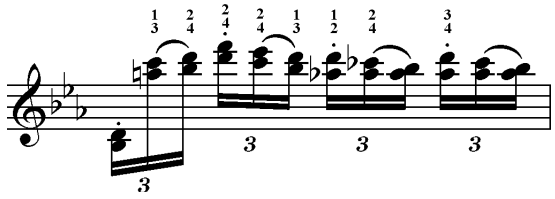
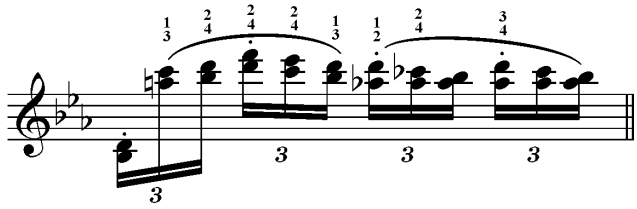


Figure 185. Paganini Caprice. Addressing bar 24. Creating a continuous legato phrase.



For motion study of the double-stop string crossings found in bar 33 was exercised by isolating the lower third as shown in Figure 186. A flat bow hair was applied in Figure 187, this time playing an open string instead of fingering the lower third (so to focus on the top line).

Figure 186. Paganini Caprice. Addressing bar 33. Pausing between segments for intonation and stroke.

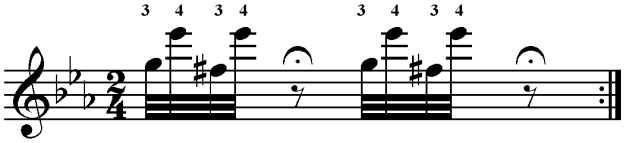
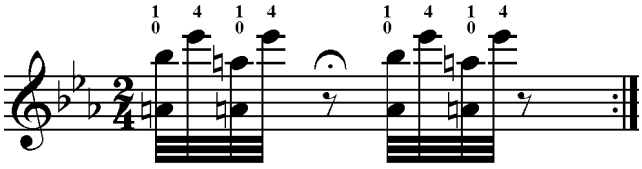


Figure 187. Paganini Caprice. Addressing bar 33. For intonation and stroke.



At the required performance speed of this caprice there is often not enough time to think of individual notes. Boxing several notes in the score to be trained as a one-motion-response both aided memory in performance and better organised the musical structure. The ideal bow division for bar 34 was found to be around the second fourth of the bow (division C2).

Figure 188. Paganini Caprice. Addressing bar 34. Boxing segments of a one-motion-response.

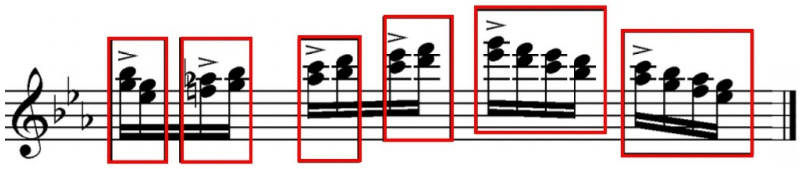


Figure 189. Paganini Caprice. Addressing bar 34. One-motion-response.

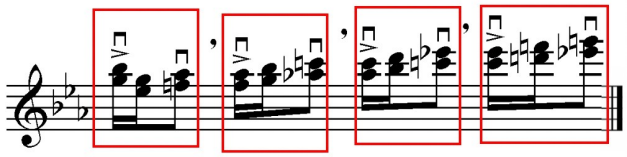
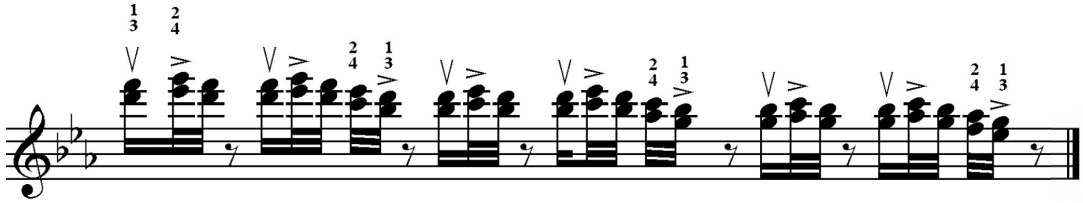


Figure 190. Paganini Caprice. Addressing bar 34. Loops linking 'in-between notes' for co-ordination.



The exercise shown in Figure 191 was used to sustain the upper line. The top and bottom notes were placed, however only the top line was played. Soft left-hand and a strong on-the-string right-hand bow stroke was executed in Figure 192 practised in various bow divisions such as the upper half (division B2), fourth-sixth of the bow (F4) and third-eighth (D3) as well as in various *tempi* including slower speeds to faster than performance speeds. A repeated two-string repeated *spiccato* stroke exercise is featured in Figure 195 for security of each double-stop; to be played at the balance point of the bow (division D4).

Figure 191. Paganini Caprice. Bar 34. Isolating the upper line for intonation in bar.

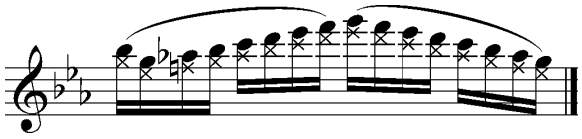


Figure 192. Paganini Caprice. Bar 34. Little left-hand pressure and a strong right-arm stroke in divisions B2, F4 and D3.

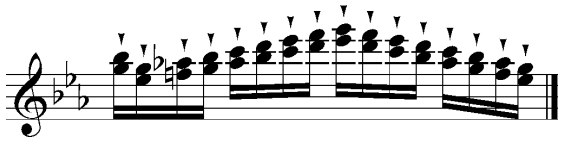
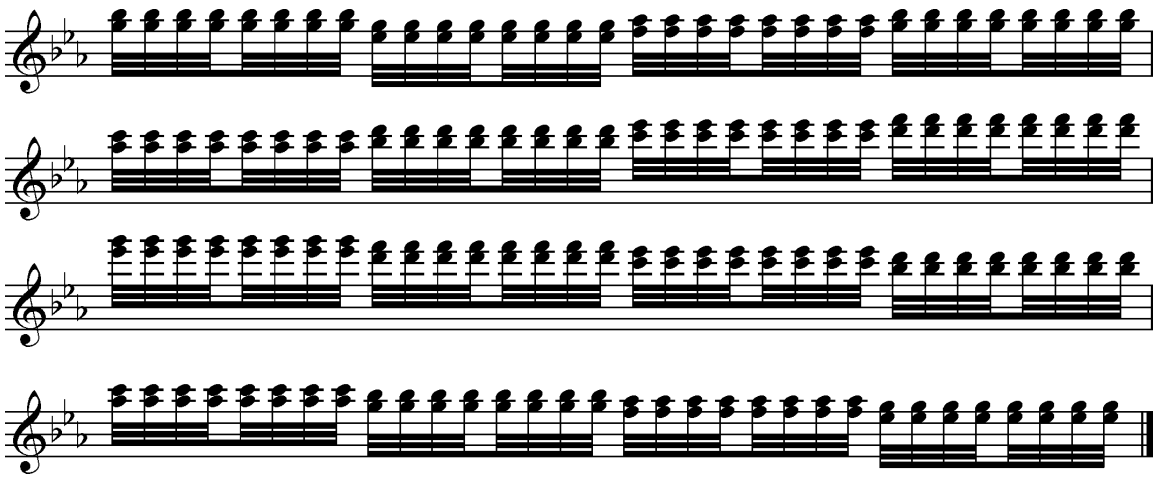


Figure 193. Paganini Caprice. Addressing bar 34. Two string *spiccato* stroke exercise in division D4.



In bar 43 the placement of the first and third finger double-stop was moved concurrently with a string-crossing. Co-ordination between bow placement and the various positions of the left-hand were aided by practising with a complete stop between segments.

Figure 194. Paganini Caprice. Addressing bar 43. Looping exercise to measure the distances of 1st and 3rd fingers.

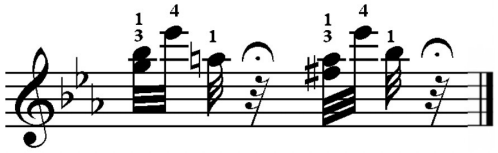


Figure 195. Paganini Caprice. Addressing bar 43. Looping exercise of segments.

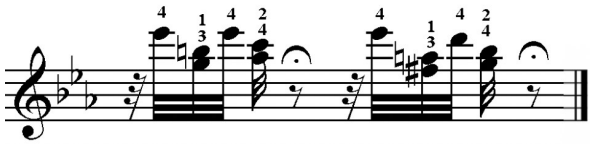
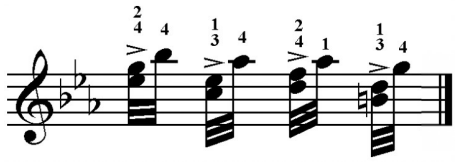


Figure 196. Paganini Caprice. Addressing bar 44. Accenting first of each note-group.



Exercises for bars 46-7 are shown in Figures 197-199. Co-ordination between right and left-hands became easier when the left-hand fingers were pressed down with only just enough weight to produce the required sound; without gripping the fingerboard.

Figure 197. Paganini Caprice. Addressing bar 46. Playing open D against fingered bottom line for clarity.

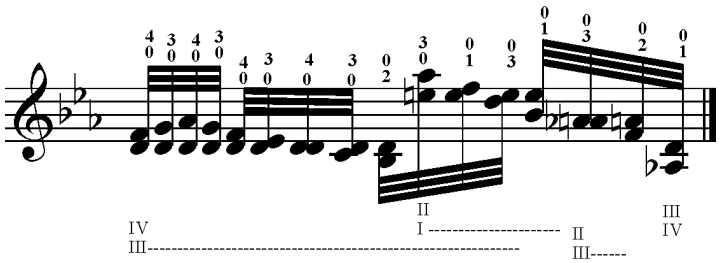


Figure 198. Paganini Caprice. Addressing bar 46. Playing the melodic line with an open string for clarity.

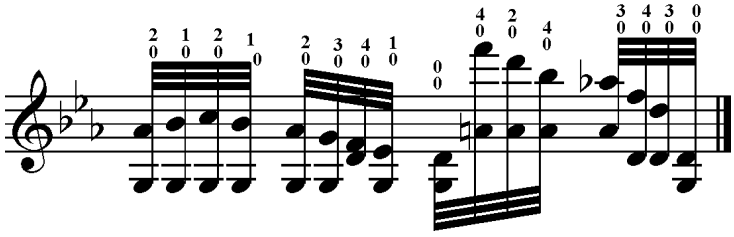
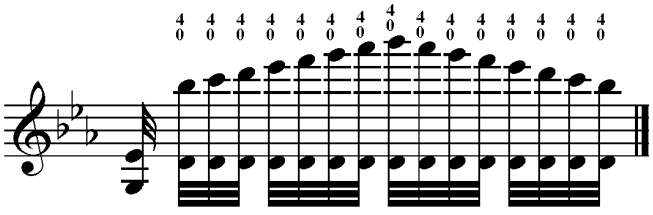


Figure 199. Paganini Caprice. Addressing bar 47. Playing the melodic line against an open string.



CHAPTER THREE – REFLECTIONS ON PERFORMANCES

The reflections provided in this chapter relate to outcomes of the folio recordings, in particular what improvements were made as a result of the systematic training provided in Chapter Two, what requires further training and how this will be done. Some of the folio pieces are discussed in more detail than others according to which works required the greatest analysis of bowing.

University equipment failure led to a loss of a number of live recital recordings early in the candidature which is why individual movements of the same work were recorded at different times. Also reflected upon in this chapter is a creative publication in the form of an audio recording due for global distribution by the Italian classical music label 'Stradivarius Milano Dischi'.

3.1 Performing Bach Solo Sonata No.1, BWV 1001

Although each movement of Bach was recorded separately and at different stages of candidature, each of the folio recordings presented finer organisation of bow distribution than what was achieved before systematic study was applied. The fluidity of bow strokes solidified by repetitive practise meant that what was previously difficult to memorise became almost effortless. Especially for the faster movements, nominating areas of the bow suited to

'*legato*' and 'rhythmic' material made contrasting characters clearer to the listener than before.

In the slow opening movement of this sonata (*Adagio*), one of the main outcomes of the training on performance was better management of the bow in slow, sustained lines. Recorded at the beginning of candidature (February 25, 2017), the equal distribution of the bow in the *Adagio* was less refined than in the *Siciliano,* recorded a year and a half later (October 7, 2018).

Prior to systematic study it was difficult to draw a consistent speed of stroke that did not prematurely weaken. One of the techniques applied in the original exercises of the *Adagio* was the downwards pulsation of the bow on the string (*ondulation*) and the rolling of the bow stick for deeper penetration of the strings (*roulé* stroke). From the recordings it is evident these techniques improved passages with large sustained chords; for example, on the first and third beats of bars 1 and 2 the final chord of the movement in bar 22.[51]

Unequal distribution in the *Adagio* occurs on occasion to serve both style and sudden changes in expression. An example of deliberate unequal division of the bow occurs during a stroke on the last beat of bar 5 where a longing expression was desired. Featuring four notes of equal value, more bow length was applied to the first and third semiquavers of the bar; the B and G.[52]

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[51] Folio recording, track 1. (3:41-3:48).

[52] Folio recording, track 1. (0:53-0:55).

Increasing or decreasing the bow speed mid-stroke was limited due to its often negative consequence on the sound, especially in the case of decreasing speed. In bar 8 however, the bow speed can be seen to decrease on the up-bow C sharp trill to highlight an uncertainty in the character. The bow is then moved with speed towards the frog on the semiquaver D in preparation for the resolution of the cadence on the D double stop located on the downbeat of bar 9.[53] Resolutions should have been tapered off more than shown, however in circumstances such as this it seemed appropriate to break the rule of equal distribution for the sake of finer expression; the control to decrease and increase of bow speed however was only effective after equal distribution was learnt.

Another positive effect of analysis in Chapter Two was being able to change the speed of the stroke from one to the other to serve certain moods and characters. In bar 10 of the *Adagio* for example, the bow speed is much slower and concise than neighbouring strokes however the transition to the stroke is clean and is successfully and equally distributed amongst the two quaver notes (G resolving to F sharp against a D and A crotchet).[54] Although there was noticeable improvement on the level of activity in the strokes post training, some strokes could have been pulled even faster, such as the A, F-sharp and C-natural chord on beat three of bar 9.[55] Considering many of these 'lazy' strokes were not detected in rehearsal, more analysis after more self-recordings would expose which chords consistently lacked energy in the stroke. What more could be improved is the *legato* character in some of the smaller segments of three to four notes; usually the result of a sudden or unplanned, unequal distribution of the bow.

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[53] Folio recording, track 1. (1:23-1:25).
[54] Folio recording, track 1. (1:42-1:44).
[55] Folio recording, track 1. (1:32)

On beat three of bar 19, four semiquavers are bowed as three notes slurred and one note separate. Equal division of the bow in this case should have been division E123 for the three slurred notes and division A for the separated note.[56] What appears to be faulty in this case was the initiation of the down-bow stroke (which was too slow causing the second note to be delayed). I tried to compensate for the time lost on the first note (A) by suddenly spending more length of bow on the second note (G) however this meant the *legato* quality was lost.

In the *Adagio* a wider spread of the right-hand fingers on the bow grip was used than after my residencies in Paris (April 2018, November 2018 and May 2019). Although too much flexibility of the wrist and fingers can be detrimental to a consistent stroke, in many instances less spread of the fingers would have achieved greater responsiveness in the stroke and even smoother string crossings.

In the second and fourth movements, too little length of bow was spent on separated notes; particularly in groups of notes combining *détaché* and slurred articulation. Another technical weakness observed was incorrect leverage of the upper arm in string crossings causing disturbances such as the minute grazing of the bow onto auxiliary strings or a loss of the 'core' of the sound.

In the second movement *Fuga*, most bowing complexities involved adjustment between singular notes to chords which were either blocked (all notes played simultaneously) or arpeggiated. Interpretive ideas were organised by which voice the subject appeared in. At

[56] Folio recording, track 1. (3:15-3:18).

times in the folio recordings it appeared the bow stroke was too slow in the arpeggio form and as a consequence the continuity of the theme (particularly in the upper voicing) was interrupted. A faster speed of stroke needs to be practised for future performances.

The third movement *Siciliano*, was performed at a slightly faster tempo than many violinists have chosen; the purpose being to gain a greater flow and sense of continuity in the phrasing. From the recording what was assumed an exaggerated level of energy and speed in the stroke of the bow proved only just enough in performance.

Although many great violinists from various schools of violin playing recommend the bow to be lifted as little as possible I felt there were many occasions in the solo works of Bach where it was better to lift the bow off the string to maintain sustain. In chapter two I mentioned that if enough speed and weight was initiated at the start of a stroke, the strings would continue to sustain when the bow was lifted. In the folio recording the training of the lift of the bow improved the cleanliness of transition between articulation types, allowed for the strings to continue to ring throughout a chord (rather than muting the sound as a result of the bow remaining on the string) and made it possible to use complete silence for effect.

3.2 Performing Ysaÿe

The folio recording of the Ysaÿe sonata was captured on April 9, 2019. Although the first note requires more depth to the sound than the following *pianissimo* phrase, for clarity of expression the initial few notes of the piece were performed *sul tasto.* The consistency of sound on the folio recording however was not ideal, meaning the speed of stroke was

probably altered unintentionally. Once the first few notes had passed, the sounding point needed to be altered closer to the bridge than it was, and the bow speed increased to create an open and brilliant sound on the upper strings.

Unique to the repertoire of Ysaÿe was a lot of training of what was labelled in chapter two as 'one-motion-response'. A one-motion-response enabled bowing motions particularly those involved in rapid passages and string crossings to be learnt in chunks rather than thinking of individual bowings. From the folio recording examples of successful one-motion-response training can be seen in bars 23 and 24; the responsiveness greatly improved.[57]

Several moments in the performance indicate poor responsiveness of the right-arm. For example too much space exists between the final triplet in bar 4 and the chordal downbeat of bar 5; a one-motion-response would have meant a faster pivot of the bow across strings for a better transition between the triplet and chord.[58] It was interesting that in a space of just one second of the recording, the subtly delayed response between bars 4 and 5 had a significant impact on the inflection of the phrase.

Although a lot of musical ideas were organised for this sonata, technical application could still be improved; particularly in terms of equal bow division. Too often was the bow speed altered during the stroke resulting in a lack of sustain. It was observed once again that a decreasing bow stroke created more disturbances than increasing bow speed.

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[57] Folio recording track 6. (2:29-2:31)

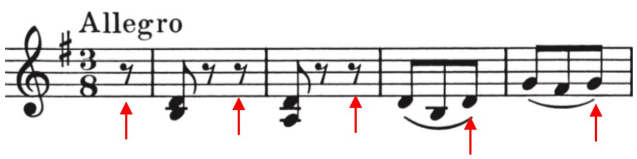
[58] Folio recording track 7. (1:35-1:36)

3.3 Performing Mozart

As in the repertoire of Bach, bowing challenges of Mozart centred around the little transition time between changes in articulation, dynamics and characters. From the recordings of the Sonata in G Major, K301 (293a) it was noted that there were common or favoured divisions of the bow which included the upper third quarter (C3), the lower fourth eighth of the bow (D4) and lower second fourth (C2). These areas of the bow were ideal for a range of articulations; for example, division C2 was reserved for mostly marked, short articulations whereas divisions C3 and D4 (being flexible parts of the bow) were used to produce rich and brilliant *timbres*.

The first two recordings of the sonata in 2017 were lost due to University equipment failure; re-recorded on the October 8, 2018. The folio performance presented more equal divisions of the bow than previously seen during candidature. One main fault in technique observed however, was the tendency to relax after a downbeat. Time taken on the first beat would cause the second beat to be placed further along in the bar, destabilising phrasing. An exercise which could remedy this in future training involves applying one metronome beat to a bar (marking a pulse). Rather than placing this beat on a downbeat it would be placed on a weak beat (beat three for example) to improve awareness of space and time within a bar as well as enabling technically challenging segments to be pulled apart where the sense of pulse was often lost.

Figure 200. Mozart Violin Sonata in G Major, K.301. II. Allegro. Placing a metronome pulse on a weak beat of the bar.



After my first and longest residency in Paris I analysed a lot of staccato notes in Baroque and Classical period repertoire and decided they could be categorised as having two different functions; a staccato of 'lively' character and a *staccato marcato* of a 'speaking' character. In the folio recording of the second movement of the sonata, a greater range of articulation can be heard.

The *collé* stroke exercise shown previously in chapter two ensured consistency in the speed of the stroke with the bow-hair remaining on-the string. Why this was important to the repertoire of Mozart in particular is that on occasions after playing a smooth and *dolce* passage in the middle to upper half of the bow, an immediate change of character (such as one of marked and short articulation) was initiated at the heel of the bow. At other times it was required to be able to move the length of bow rapidly for the sake of expression. In bars 20 and 21 of the first movement where two up-bow strokes for the crotchets on the third and fourth beats were played on two consecutive up-bows, the desired articulation was initiated by a bite of the string allowing for a natural sustain whilst travelling the length of the bow with speed .[60]

3.5 Performing Brahms

Overall the *legato* character in the first movement of the Brahms was developed due to systematic study. In the recording of the first movement, a very basic error was detected of an unintentional *crescendo* at the frog and *diminuendo* at the tip of the bow. The second

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[60] Folio recording, track 7. (0:38-0:41)

movement required even more on-the-string training. Experimentation of *timbre* improved the beginning of the violin solo which aimed to match in much the same way the oboe solo which introduces the movement.

The overall energy and strength of bow stroke in the first and third movements would also benefit from more on-the-string training close to the bridge in *forte*; beginning with small, fast strokes and increasing the length of stroke as learnt. What was surprising was a lot of accented scale practise was initiated in preparation of the third movement which I was concerned may come across in the performance. Observing the folio recording however, the desired *legato* was in fact improved by the accented training.

In the third movement, although equal distribution was usually observed and the points of the bow selected for different characters was successfully analysed, there was at times too much conservation of the bow as well as inadequate energy in the stroke which meant the orchestra was overpowering. What will be trained in the future, is more one-motion-response training with greater energy in the stroke.

3.6 Performing Paganini

Another technique which had improved since systematic studies was the motion of the right-arm in fast scherzo passages, which also improved the facility of the left-hand. While studying the Paganini I experimented with restricting the movement of the right-hand fingers in fast passages with the aim of a more uniformed bow stroke. Prior to the systematic study, too much wrist movement was used making co-ordination difficult as well as inconsistent

speed and length of a stroke which should be rather uniformed. The folio performance showed a more active forearm stroke which improved the scherzo passages however much more detailed study is required for finer performance outcomes.

3.7 Performing Franck Sonata

Unique to this repertoire was the application of variety of accents of *dolce* character. In the folio performance too much vertical movement of the bow is heard within a single bow; this meant that individual notes were marked so much that as a consequence the phrase lost the desired *legato* character. Such an example is in bar 75 of the second movement.[61] Other times, the notes blended too much and could have benefited from a heavier *nuance* such as in bar 14 of the second movement.[62]

[61] Folio recording, track 14. (2:40-2:43)
[62] Folio recording, track 14. (0:25-0:28)

3.8 Performing Chamber works and Chamber Opera with Trio Cavallaro

The audio recordings included in this folio were made for global distribution by Italian classical music label 'Stradivarius Milano Dischi'. Orchestral scores were adapted by Simon Thielke and myself, voiced to suit the classical guitar and violin. The vocal soprano line was kept mostly as it were in the original composition.

Ensemble balance was a major focus when recording and performing repertoire with 'Trio Cavallaro'. There are many variables to bowing which required consideration in this chamber-opera setup as the violin is required to weave between solo, orchestral *tutti* and accompaniment roles. In particular, the articulation of the bow was required to adjust between the short clarity of stroke heard in the classical guitar as well as the lyrical and sustained capabilities of the vocal line. Included in the recording are three operatic arias from the opera 'Giulio Cesare'. One such aria 'Da Tempeste', was one of the longest chamber-opera works on the recording. The bowing required a fast stroke, the length short enough to be stylistically relevant but not short enough that it would be identical to the length of the guitarist's strokes. In the final product, the stroke was at times still too short. The two remaining Handel arias from the same opera were 'Piangero' and 'Venere Bella'.

The Filipo Gragnani duo sonata for violin and guitar is of the classical Italian era and a work where articulation controlled a lot of the musical expression. Although the notes were relatively simple, the cleanliness and frequent alternation between on and off-the-string strokes were the major points of study for the right-arm. Some improvisatory interpretations were applied in the third movement (the 'Polaca') by means of *accelerando* and an immediate pause in both instruments, supporting a more folk-like interpretation.

Apart from Weber's 'Cavatina', 'Morgen' by Strauss was one of the most difficult works on the program. The desired clarity and anticipation were mostly achieved however the work would have benefited from more movement and sustain in the phrasing. Even better distribution of the bow would mean that the unintentional fluctuations of dynamics heard would have been less frequent. At times there was inadequate power at weaker areas of the bow. More engagement with the bow stick rather than lifting the bow off the string would have improved the *legato* phrasing.

CHAPTER FOUR - PREPARATION FOR FINAL RECITAL

Included in the final performance examination are Veracini's 'Sonata in E minor I.A.5.I/6' Debussy's only Violin Sonata, chosen for their varied stylistic qualities and the challenging technical application of the bow. The final recital will also include the Strauss Sonata which was recorded for the folio early in candidature but not discussed in the previous chapters.

All three sonatas of the final program present various bowing challenges, many of which are associated with adoption of historically informed stylistic practice. The only Baroque work on the program is the virtuosic sonata by Italian composer Veracini which I played previously on a period instrument and so tried to emulate some of the stylistic aesthetics such as the purity of sound and great amount of activity in the right-arm (bow speed) in short and fast articulations. At the very opening of the sonata, sustained passages could only be achieved on a period instrument via *ondulation* of the bow (that is vertical movements). This however is a technical requirement I believe also necessary on a modern instrument.

Greatly influenced by Capet (French style of expression via *nuance*), my approach to the Debussy sonata was to create dramatic effects through frequent adjustment of the bow on sounding points and consideration of how individual areas of the bow could be employed to achieve different colours and *timbres*. The Strauss Sonata requires many of the same techniques used in the Brahms Violin Concerto; particularly for strong, on-the-string strokes. Stylistically, my aesthetic intention for the Strauss was bold, brave and sometimes mournful.

4.1 Francesco Veracini Violin Sonata in E minor, I.A.5.I/6

The violin works of Veracini as in many other Baroque and Classical repertoire can be sectioned into lyrical or rhythmical phrasing and technique. Sudden changes in dynamics as well as various rapid string crossings suggest the need for open string analysis. Although the weighted down-bow does mostly suit the feeling of the downbeat, on occasion there are expressive reasons for the use of the up-bow on downbeats, such as to imitate the 'lifted' feel of dance-like motions.

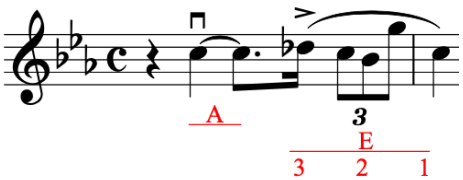
Although the structure of the sonata is quite easy to follow, a lot of shaping and sustain is required. This can be achieved by not only more horizontal activity in the bow, but also the downwards pulsating of the string to sustain long notes. Circular lifted motions ensure the strings ring freely rather than being choked or muted by a solely straight on-the-string technique. Based on my experience performing in 'Historically Informed Performance' ensembles I could draw upon basic stylistic knowledge to add my own ornamentations for repeated sections.

4.2 Strauss Sonata Op.18

Stylistically, the Strauss style and its rich chromatic harmony calls for strong strokes of the bow. A challenge encountered with bow distribution in the sonata was the unintentional loss of sound at the tip of the bow. The amount of acceleration and deceleration of bow speed required for each segment of the Strauss sonata was more varied than the other sonatas on the program.

Figure 201 demonstrates that in just the first bar it was necessary to co-ordinate between equal and unequal distribution of the bow. In the first bar, a whole bow was applied to the second and most of the third beat. Applying the weight of the shoulder to the end of the note rather than accelerating bow speed ensured adequate sustain and more equal distribution of the bow. About a third of the bow was needed for the up-bow on the accented D-flat semiquaver in order to apply the marked accent and sustain the sound.

Figure 201. Strauss Violin Sonata, Op.18. I. Allegro ma non troppo. Bars 1-2. Equal and unequal bow division.



As Figure 202 illustrates, pulsated movements of the bow following appropriate rhythmic subdivision improved not only tonal quality but also helped clarify between duple and triple segments.

Figure 202. Strauss Violin Sonata, Op.18. I. Addressing bar 3. Subdivision via the pulsation of the bow.

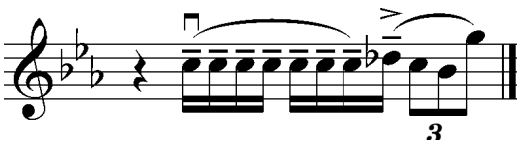
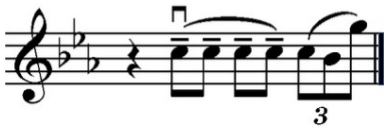
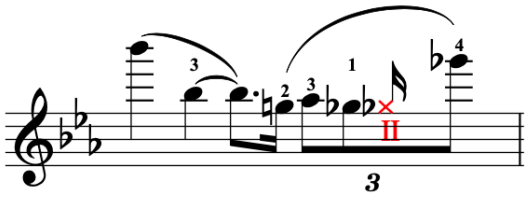


Figure 203. Strauss Violin Sonata, Op.18. I. Addressing bar 3. Subdivision via the pulsation of the bow.



Some combinations of notes in the Strauss sonata require unusual fingering patterns. As shown in Figure 204, co-ordination between right and left-hands are easily trained by allowing the bow to balance on the lower string (in this case the II string) until the left-hand is in the correct position.

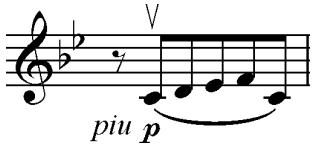
Figure 204. Strauss Violin Sonata, Op.18. I. Bar 14. Pivoting to the lower string during a large shift.



4.3 Debussy Violin Sonata

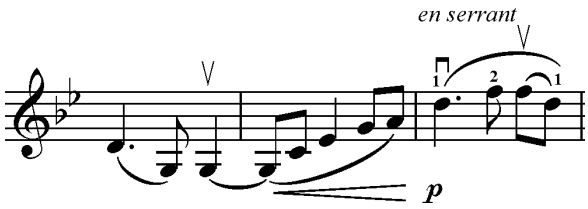
Many of the challenges for the right-arm in the Debussy Violin Sonata involve adapting to contrasting moods and colours. The opening bar of the sonata calls for a sustained *dolce* expression for which a virtually imperceptible *ondulation* of the bow was applied. By bar 15 the change in tonal colour was achieved at the tip of the bow.

Figure 205. Debussy Violin Sonata in G minor. L.140. I. Allegro vivo. Bar 15. Change of colour at the tip of the bow



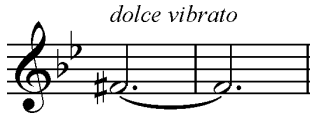
The *crescendo* scale in bar 17 required manipulation of the bow speed and weight to suit a dark and more present *timbre* before an immediate and complete contrast in bar 18. The bow was lifted at the end of the *crescendo* in bar 17 with the right-hand fingers assisting a smooth start to the stroke in bar 18. A deliberate acceleration (*en serrant*) in bar 18 is required to start immediately else the audience may be uncertain of the intent.

Figure 206. Debussy Violin Sonata in G minor. L.140. I. Bars 16-18. A dark and present character with *crescendo* in the scale before an immediate *piano* in bar 18.



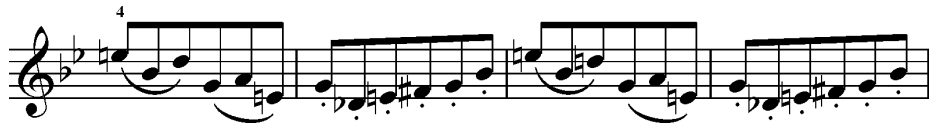
At bar 24, the *dolce vibrato* required is neither intense nor fast, rather focusing on producing a sweet and gentle expression.

Figure 207. Debussy Violin Sonata in G minor. L.140. I. Bars 24-5. *Dolce* rather than intense vibrato.



From bars 34 to 37 two different characters were achieved by varying the articulation; a legato character for the melodic material, and a short and even articulation for the rhythmic material.

Figure 208. Debussy Violin Sonata in G minor. L.140. I. Bars 34-37. Melodic and rhythmic material.



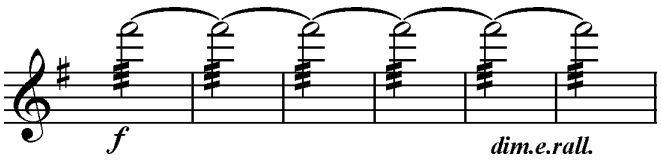
A similar concept is found in bar 42 where there is alteration between lyrical and static characters. A fast bow was given to the A and D ***sff*** double-stop using the first two thirds of the bow (E12); the first fourth of the bow (C1) applied to the *détaché* notes in *forte*. In bar 43, a *diminuendo* in the middle third of the bow was applied (E2).

The length of bow was increased in bar 54 to complement the *crescendo*. For bar 55, a slight *nuance* on the first D was applied as well as a fast up-bow stroke.

The elegance of this sonata really reveals itself in the second movement; its many transparent passages call for cleanliness of technique. In bar 114 a six-bar *tremolo* is written in *forte* as well as a *diminuendo* and *rallentando*. The first note was elected to be played as a non-harmonic F on the E string for the sake of clarity rather than the marked harmonic. Reducing speed of the bow during the *diminuendo* created a disturbance to the sound and the vibration of the string was even at risk of suddenly stopping. The *diminuendo* was instead influenced

by variation of the contact point rather than a reduction in bow speed.

Figure 209. Debussy Violin Sonata in G minor. L.140. II. Intermède. Bars 114-119. Continuation of bow speed; dynamic via contact point.



CHAPTER FIVE - CONCLUSION

Prior to this research project, I had studied a number of the folio works from the perspective of primarily improving left-hand technique and developed original exercises to improve the facility and shifting motions of the left-hand. Factors such as *timbre,* articulation and dynamics however are virtually unaffected by the facility of the left-hand and are rather the responsibility of a fine bowing technique, therefore it was determined that daily analytical prasctise prioritising the right-arm is vital to the advanced stages of violin study.

One of my research questions was that considering common performance practice includes a numbered notation system for left-hand fingerings, would an equivalent system for the right-arm increase proficiency in performance? For the first time in over a century the bow division system of Lucien Capet was adapted in academic research. Capet's system enables notation of bow distribution by its lettered and numbered labelling of up to eight equal divisions of the bow (division 'A' for a whole bow, division 'B' for half bow parts, division 'C' for quarter parts and division 'D' for eight parts). No six-part division was included by Capet, which is why during the course of this research a new bow area designated as 'division F' was included; thus offering an extension to the original system.

Another research question considered whether Capet's rule of equal distribution of the bow might be broken in order to serve the purpose of greater musical expression. In reflecting on the folio, greater outcomes were achieved in performance where the bow was drawn at a consistent speed and the recordings that took place further along in the candidature evidenced more equal distribution of the bow. On observation of the folio recordings increased skills of

vertical types of *nuance* actually meant that sudden fluctuations in the distribution of the bow to achieve musical expression was less necessary; supporting the notion that equal distribution commonly offers the best outcomes. Occasions which did require alteration of bow speed included when travelling from the lower to upper strings on the same bow stroke (the thicker G string requiring less bow speed than the E string), when the weight was not properly maintained at the weaker point of the bow (the tip).

A limitation of the study conducted is the lack of a system to measure the depth of the stroke (the vertical penetration of the string). Greater documentation of this could be applied in future research by illustrating the course of the bow stroke via circular line diagrams as seen by the fore mentioned Percival Hodgson in his 1934 study.[63] The findings of this study were that setting parameters for bow distribution generated a higher level of responsiveness and enhanced musical expression. This research reinforced that daily analytical study of bowing is crucial in advanced violin study because in a matter of milliseconds, the application of technique can impact the musical interpretation beyond measure.

At the culmination of this research I will continue to observe and track the bow distribution of leading violinists as well as myself in daily practise. My plans for extending this research include English translations of Capet's annotated editions of studies by Fiorillo, Gavinies, Kreutzer, Mazas as well as the Bach Solo Sonatas and Partitas which I believe uniquely valuable to advanced violin students. I would also recommend that progressive and graded materials such as the Suzuki Method Inc. and Australian Music Examinations Board leave

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[63] Percival Hodgson, *Motion Study and Violin Bowing* (1934; repr., London: Stainer & Bell, 1983).

space for students and teachers to the notate bow divisions under the staves and include general suggestions for bow distribution.

Not being in control of the bow offers less freedom in all aspects of musical expression. The reflections on the performance folio revealed that embedding bow divisions in daily study increased the control of all areas of the bow, and in turn made for a more accessible palette of expression in performance. My ambition for this project was to offer personal suggestions for bow distribution formulated through daily analytical prasctise and documented in exercises for the right-arm that would hopefully inspire future research-led performance projects.

Targeted at advanced level violin study, this research will hopefully lead to the publication of additional systematic studies for core violin repertoire. Considering literature on bowing notation is scarce, new publications of graded examination materials and violin methods with suggestions for the distribution of the bow would considerably improve violin performance outcomes for violin students.

APPENDIX ONE – LIST OF FOLIO WORKS

Track	Composer	Title	Movement	Date	Place Recorded
1.	Johann Sebastian Bach (1685–1750)	Sonata No.1 in G minor, BWV 1001	Adagio	February 25, 2017	UTAS Conservatorium of Music, Hobart
2.			Fuga	June 30, 2019	UTAS Conservatorium of Music, Hobart
3.			Siciliano	October 7, 2018	UTAS Conservatorium of Music, Hobart
4.			Presto	April 11, 2019	Atherton Uniting Church, QLD
5.	Niccolò Paganini (1782–1840)	24 Solo Caprices Op.1.	No.4 in C minor	31, December 2019	Home studio, Atherton, QLD
1.	Eugene Ysaÿe (1858–1931)	Six Solo Sonatas Op.27**.**	No.3,“Ballade”	April 11, 2019	Atherton Uniting Church, QLD

Track	Composer	Title	Movement	Date	Place Recorded
7.	Wolfgang Amadeus Mozart (1751–1791)	Sonata No.6 in G Major, K.301 (293a)	Allegro con spirito	October 7, 2018	UTAS Conservatorium of Music, Hobart
8.			Allegro		
9.		Violin Concerto in D Major, K.218.	Allegro		
10.	Johannes Brahms (1833–1897)	Violin Concerto Op.77.	Allegro	September 22, 2019	UTAS Stanley Burbury Theatre, Hobart
11.			Adagio		
12.			Allegro giocoso, ma non troppo vivace		
13.	César Franck (1822–1890)	Sonata in A Major for Violin and Piano	Allegretto moderato	16 July, 2019	Hobart Town Hall

Track	Composer	Title	Movement	Date	Place Recorded
14.			Allegro		
15.			Ben moderato: Recitativo-Fantasia		
16.			Allegretto poco mosso		
17.	Manuel de Falla (1876–1946)	Suite Populaire Espagnole (arr.Kriesler)			
18.	Richard Strauss (1864–1949)	Sonata in Eb Major for Violin and Piano, Op.18.	Allegro, ma non troppo	1 February, 2018	UTAS Conservatorium of Music
19.			Andante cantabile		
20.			Finale		

APPENDIX TWO – CREATIVE PUBLICATION

with Simon Thielke (Guitar) and Petah Chapman (Soprano)

"Trio Cavallaro"

Recorded at UTAS Conservatorium of Music for label 'Stradivarius Milano Dischi'.

Engineer Veronika Vincze. August 18-25 2019.

Georg Friedrich Handel (1685–1759) Giulio Cesare

Act II, Scene VII 'Venere Bella'

Act II, Scene III 'Piangero la sorte mia'

Act III, Scene VII 'Da Tempeste il Legno Infranto'

Carl Maria von Weber (1786–1826) *Der Freischutz*

Act III Cavatine, Un ob die wolke

Filipo Gragnani (1768–1820) Sonata No.2 for Violin and Guitar

i. Allegro

ii. Adagio

iii. Allegretto

Richard Charlton (1955–) Night Rain in a Tropical Garden.

i. Adagietto

Richard Strauss (1864–1949) Op. 27, 4 Lieder

i. Morgen

APPENDIX THREE – RECITALS DURING CANDIDATURE

Recital One

With Amanda Hodder (Piano) and Simon Thielke (Guitar)

UTAS Conservatorium of Music, March 31 2017.[64]

Johann Sebastian (1685–1750) Sonata No.1 in G minor, BWV 1001

i. Adagio

Eugene Ysaÿe (1858–1931) Six Solo Sonatas Op.27**.**

Solo Sonata No.3, "Ballade"

Wolfgang Amadeus Mozart (1751–1791) Sonata No.6 in G Major, K.301 (293a) for Violin and Piano.

i. Allegro con spirito

ii. Allegro

Filipo Gragnani (1768-1820) Sonata No.2 for Violin and Guitar

i. Allegro

ii. Adagio

iii. Allegretto

[64] Conservatorium Recital Hall recording equipment failed and recording was not salvageable.

Richard Charlton (1955–) Night Rain in a Tropical Garden.

i. Adagietto

Recital Two

With Hugo Selles (Piano)

UTAS Conservatorium of Music, February 1 2018.

Richard Strauss (1864–1949) Sonata in Eb Major for Violin and Piano

i. Allegro, ma non troppo[65]

ii. Andante cantabile

iii. Andante-Allegro

Jesús de Monesterio (1836-1903)

Adiós a la Alhambra

Recital Three

With Karen Smithies (Piano)

UTAS Conservatorium of Music, May 18 2018.[66]

Wolfgang Amadeus Mozart Sonata (1751–1791) Violin Concerto in D Major, K.218.

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[65] Conservatorium Recital Hall recording equipment problems for beginning of first movement (backup equipment used).

[66] Conservatorium Recital Hall recording equipment failed and recording was not salvageable.

i. Allegro

Johannes Brahms (1833–1897) Violin Concerto Op.77.

i. Allegro non troppo

Recital Four

With Hugo Selles (Piano)

Hobart Town Hall, July 16 2019.

Claude Debussy (1862–1918) Violin Sonata in G minor L.148 (140)

i. Allegro vivo

ii. Intermède

iii. Finale

César Franck (1822–1890) Sonata in A Major for Violin and Piano

i. Allegretto moderato

ii. Allegro

iii. Ben moderato: Recitativo-Fantasia

iv. Allegretto poco mosso

Manuel de Falla (1876–1946) Suite Populaire Espagnole (arr.Kriesler)

Final Recital

with Karen Smithies (Piano)

TBA. Approx. March 20, 2020

Francesco Veracini Violin Sonata in E minor, I.A.5.I/6

i. Largo. Allegro Assai

ii. Moderato

iii. Adagio

iv. Allegro

Claude Debussy (1862–1918) Violin Sonata in G minor L.148 (140)

i. Allegro vivo

ii. Intermède

iii. Finale

Richard Strauss (1864–1949) Sonata in Eb Major for Violin and Piano, Op.18.

i. Allegro, ma non troppo

ii. Andante cantabile

iii. Andante-Allegro

APPENDIX FOUR – PROGRAM NOTES

CONSERVATORIUM
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PhD Recital Series

Friday 31 March 2017, 7.30pm
Conservatorium Recital Hall
5 Sandy Bay Road, Hobart

Khalida De Ridder, violin
The Danish-Australian Duo, feat. **Simon Thielke**, guitar (DK)
Amanda Hodder, piano

UNIVERSITY *of* TASMANIA

This recital is the first of a series of performances supporting my PhD research topic “A Systematic Approach to Right-Hand Technique and its Application in Violin Playing”. The theoretical aspect of this research explores both historical and contemporary literature and asses the bowing practices related to present day violin performance.

The most significant material on violin bowing was developed in the nineteenth- century with a decline in production of new material from the mid twentieth-century to the present day. A major outcome for this research will be to develop further bowing technique material for advanced violin students by formulating original systematic exercises for right-hand study.

A number of styles have been taken into consideration for this concert including German Baroque, German and Italian Classical, Belgian twentieth-century and contemporary Australian. Thank you to the associate artists performing in chamber works this evening; pianist Amanda Hodder and classical guitarist Simon Thielke.

PROGRAMME

Johann Sebastian Bach (1685-1750)
Solo Sonata No.1 in G minor, BWV 1001

I Adagio

Eugène Ysaÿe (1858 -1931)
Solo Sonata No.3 “Ballade”

Wolfgang Amadeus Mozart (1756-1791)
Piano and Violin Sonata in G, K.301

I Allegro con spirito
II Allegro

- 10 minute Interval -

Filipo Gragnani (1768-1820)
Op.8 Sonata No.2 for Violin and Guitar

I Allegro
II Adagio
III Polacca - Allegretto

Richard Charlton (b.1955)
Night Rain in a Tropical Garden

Tonight’s concert will finish at approx. 8.45pm

PROGRAMME NOTES

Johann Sebastian Bach (1685-1750)

Six Solo Sonatas and Partitas

Solo Sonata No.1 in G minor, BWV 1001

Solo violin sonatas became a popular setting of composition in the late seventeenth century and Johann Sebastian Bach's 'Six Solo Sonatas and Partitas' remain to the present day a staple in the body of violin literature. Written while on service for the Duke of Weimer, it likely took Bach a longer time to complete his solo works for violin than was initially thought. Bach began writing his solo pieces for violin in 1703, dating the final manuscript in 1720.

The first movement of Bach's Solo Sonata in G minor is often a major discussion point between teacher and student in terms of appropriate stylistic practise. In the current day it is up to the performer to choose to conform to the strict rhythmic values as they appear or perform various motives more freely. My preference is to establish a definite pulse with the larger chords (particularly their bass notes) with a more ornamental treatment of the smaller notes in order to keep a musical flow and enable greater possibilities of voicing.

Eugène Ysaÿe (1858 -1931)

Six Unaccompanied Sonatas, Op.27

Sonata No.3, ('Ballade')

Born in Liege, Eugène Ysaÿe was a pioneer of twentieth-century violin performance. A master of interpretation, Ysaÿe abandoned much of the playing characteristics of those before him including Joachim and Auer and played a vital role in the development of the 'Belgian School' of violin playing. The 'Belgian School' which began forming already in the early 1840s was influenced greatly by the French way of playing, and is sometimes referred to simply as the 'Franco-Belgian School'.

Op.27, No.3 (or commonly known as 'Ballade'), is one of six unaccompanied sonatas for violin composed by Ysaÿe in 1924. The emotional qualities, lyricism and quick changes in both mood and colour make this sonata a favourite amongst violinists.

The opening section immediately exhibits Ysaÿe's unique harmonic style, maintaining suspense throughout a long improvisatory introduction. In one continuous movement, 'Ballade' explores all sorts of left hand virtuosity and right hand control, and requires the performer to control a range of emotions from the most passive to vigorous. Ysaÿe's solo sonatas are ideal repertoire for the focus on

bowing technique due to the dramatic character changes, dynamics and string crossings.

Wolfgang Amadeus Mozart (1756-1791)

Piano and Violin Sonata in G Major, K.301

Sonatas K.301-306 were written as a set of six sonatas dedicated to the Electoress of Mannheim. All but the last (K.306) consist of a two movement model, following the usual form of instrumental sonatas at the time. Unlike traditional compositions of Johann Christian Bach where the violin was subordinate to the piano, Mozart provided an equal exchange of melodic lines between the two instruments. Mozart was said to be inspired by the composer Joseph Shuster who in a letter to his family in 1777 commented on Shuster's 'new-style' sonatas which shared melodic motives equally between violin and piano.

The first movement of K.301 *Allegro con spirito* begins immediately with the main theme in the violin and an arpeggio motive in the piano accompaniment. When the piano takes over the theme, the violin similarly plays accompanying arpeggios underneath. This composition demonstrates the young Mozart experimenting with forms. The second movement *Allegro* remains in the key of G major with its 3/8 timing taking on a fast minuet-like character. A slightly slower G minor section in the middle of the second movement provides a beautiful contrast to the entire movement before concluding once again in G major.

Whilst analysing the use of the bow in a range of Mozart sonatas, I was greatly inspired by the sound and playing of French violinist Guillaume Sutre; his range of colours and character changes were significantly defined by his bow arm; never crushed and always maintaining a deep and resonant core of sound.

Filipo Gragnani (1768-1820)

Sonata No.2 in G minor for Violin and Guitar

Filippo Gragnani is noted to have been both a guitarist and violinist born into a family of Italian luthiers and musicians, however not much is known of his overall impact as a composer. Gragnani wrote three sonatas for violin and guitar which are not often performed with only a few available recordings. The Danish-Australian Duo first performed Gragnani's second sonata in a series of concerts in 2016 which began in Copenhagen (DK) and continued in Brisbane, Atherton and Cairns (AU).

Richard Charlton (b.1955)
Night Rain in a Tropical Garden

An accessible contemporary piece by Australian guitarist and composer Richard Charlton, '*Night Rain in a Tropical Garden'* exhibits the classical guitar as both a solo and accompanying instrument. The violin shares some melodic phrases however does not overpower as can often be the case in this setup. The clever application of various guitar techniques such as harmonics and *rasqueado* carry through the violin's sustained passages.

Commissioned by John Couch and Judith Hickel, this piece was premiered on the 28th of November 2008 at the Villa Meixner, Brühl, Germany. Couch and Hickel also recorded the work on their album 'Tall Poppies'. The Danish-Australian Duo made its Danish debut in 2016 in Copenhagen, most recently performing the piece at the Danish Guitar Society General Assembly in February 2017.

The composer writes "The piece is in two sections representing first, a meditation, and then a reaction to the heavy atmosphere after rain in a tropical garden. This is the fourth of my works that explore rain and its effects. To Australians, rain (or the lack of it) is a very important issue and in this piece I have tried embody my feelings towards this essential life force."

Amanda Hodder
Piano

Described as "magic" by esteemed UK accompanist Malcolm Martineau, Amanda Hodder holds a Masters in Music from the University of Melbourne.

During her earlier undergraduate studies, she won various awards for collaborative pianism, undertook master classes with pianists such as Ian Munro and Geoffrey Lancaster, and was featured on ABC Classic FM's Rising Stars program. As a repetiteur, Amanda has worked for all of the major Melbourne opera companies, as well as Opera Australia. In addition to this, she has also worked for Symphony Australia, Sydney Philarmonia Choir, Sydney Children's Choir and has performed with Gondwana Voices and Sydney Chamber Singers. Amanda has worked for Cameron Macintosh (*Oliver!*) and The Really Useful Company (*The Phantom of the Opera*) and *Jersey Boys*.

In 2003 Amanda won the major ensemble award at the National Liederfest. In 2004 Amanda won the Hugh D. T. Williamson Accompanist's Award at the Mietta Song Recital, enabling Amanda to spend most of 2005 studying in Paris and Southern Germany. In 2007 Amanda was the recipient of the Lady Hamer Award, an award made specifically for pianist who are interested in working collaboratively with other musicians. In May 2008 Amanda was the recipient of the Geoffrey Parsons Award, an award run by the Accompanist Guild of South Australia, supported by the Geoffrey Parsons Trust UK and judged by Mr Martineau. Amanda was also a MacDonald Trust Scholar at the VCA in 2008, and was the only on accompanist employed by the voice department. In 2009, Amanda again won the major ensemble award at National Liederfest, as well as the Margaret Schofield Award for Outstanding Accompanying.

On television, Amanda has worked with The Choir of Hard Knocks, and was the recommended vocal coach for the Melbourne finalists of ABC TV's Operatunity Oz.

Amanda regularly works with both OzOpera and Opera Queensland, music directing their education programs. She has recently moved to Hobart to undertake her new position as Associate Lecturer in Accompaniment Studies at the Tasmanian Conservatorium of Music.

CONSERVATORIUM
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PhD Recital Series
Thursday 1 February 2018, 7:30pm
Conservatorium Recital Hall
5 Sandy Bay Road, Hobart

Khalida De Ridder, Violin

Hugo Selles, Piano (Spain)

PROGRAMME

Richard Strauss (1864-1949)
Sonata for Violin and Piano in E Flat Major, Op.18
I. Allegro, ma non troppo
II. Andante Cantabile (Improvisation)
III. Andante-Allegro.

Fréderic Chopin (1858 -1931)
Polonaise in A Flat Major Op.53

Jesús de Monesterio (1836-1903)
Adiós a la Alhambra

PROGRAMME NOTES

This recital is the third in a series of performances supporting my PhD research topic "A Systematic Approach to Right-Hand Technique and its Application in Violin Playing". The theoretical aspect of this research explores both historical and contemporary literature and asses the bowing practices related to present day violin performance.

The most significant material on violin bowing was developed in the nineteenth-century with a decline in production of new material from the mid twentieth-century to the present day. A major outcome for this research will be to develop further bowing technique material for advanced violin students by formulating original systematic exercises for right-hand study.

A huge thank you to the Spanish pianist Hugo Selles Gonzalez who I am performing alongside in this concert. Hugo and I studied together at the Royal Danish Academy of Music in Copehagen for a few years and I was lucky to finally have him to perform this program whilst he was touring Australia this summer.

Sonata for Violin and Piano in E Flat Major, Op.18 Richard Strauss (1864-1949)

One of only a few chamber works written by Richard Strauss, the Sonata for Violin and Piano is a virtuosic feat for both instruments from beginning to end. Strauss wrote Op.18 at the age of twenty-four; around the time he was composing his tone poem Don Juan. Also during this period was courtship between the composer and his future wife – the soprano Pauline de Ahna (1894-1949), whom the famous song 'Morgen' was written for.

In three movements, Op.18 features the rich musical texture of Strauss's orchestral compositions and the Wagner inspired frequent modulations keep the listener in a constant state of anticipation. The first movement *Allegro, ma non troppo* is opened by the piano with a strong but lyrical introduction before being joined by the violin which introduces the rhythmic figure to be heard throughout the whole movement (a semi-quaver pick-up note to a triplet pattern). The unusual and almost awkward accent placed on the semi-quaver pick-up is typical of the difficulties faced with performing works of Strauss. The first movement features many more sections of highly complex

rhythmic matter however there are sudden changes from such flourished moods to make way for more transparent and expressive lyrical passages. The second movement the *Andante Cantabile,* is labelled an improvisation and is in ABA form. Again the composer provides (especially the pianist) with complex rhythmic cells and an unusually large vocabulary of notes for such a slow movement. After another *Andante* solo introduction by the piano the third movement is finally underway with urgent scalar passages heard in the violin. The coda is reminiscent of the first movement before the sonata comes to a definite close.

Polonaise in A Flat Major, Op. 53 Fréderic Chopin (1858-1931)
Chopin's Polonaise in A Flat Major is one the most popular amongst audiences worldwide. Great skill is demanded of the pianist as he displays a range of technical tricks along the entire range of the instrument such as difficult chromatic scales and arpeggios, trills and widely spaced chords.

Adiós a la Alhambra Jesús de Monesterio (1836-1903)
The final piece on the program is that of Spanish composer Jesus de Monasterio. This composer is seldom performed in Australia and originates from Cantabria (the same Provence as Hugo is from). Monasterio was influential in instrumental composition and himself was a fine violinist, first taught by his father he continued his studies at the Royal Conservatory of Brussels with the great Belgian violinist Charles Auguste de Bériot. Adios a la Alhambra was often performed as an encore by the composer and was also reworked for violin and orchestra performance as well as for solo piano.

ARTIST BIOS:

Khalida De Ridder
Violin

Violinist Khalida De Ridder is Doctoral candidate in Music Performance at the University of Tasmania under Dr. Susan Collins. Khalida holds degrees in music performance from the Royal Danish Academy of Music (Copenhagen) and the Australian Institute of Music (Sydney) and has performed classical recitals in The Netherlands, Denmark and Australia. She has supported various international visiting artists and performed on various radio station broadcasts such as ABC (Sydney), ' Mostly Folk' (Tasmania) and ABC (Cairns).

A prize winner at many classical music eisteddfods, she won her first at just five years of age. Also, a recipient of many national and international folk awards including a Golden Fiddle award (2010), Junior Australasian Fleadh Fiddle Champion (2003), a Junior Cultural Australia Day medal (2003) and both the Chris Wendt award and the Declan Affley award from the National Folk Festival of Australia where she was also a finalist in the Youth Folk Awards (2006-2009). Other awards include the Performers Trust Foundation Award (2013) and Origin Foundation Prize from Creative Partnerships Australia (2014).

As an organiser Khalida took on a role as Program Director and Assistant Festival Director for the 2009 Tablelands Folk Festival (QLD) and since 2015 leads the annual ‘International Chamber Music Series’ in North Queensland in an effort to bring the highest quality of classical music to regional areas of Australia.

Hugo Selles
Piano (Spain)

Pianist, composer and producer Hugo Selles was born in Santander, Cantabria (Northern Spain) in 1988. Hugo is a graduate of the Conservatory of Music 'Jesús de Monasterio' (Musical High School), Higher School of Music of the Basque Country 'Musikene' (Bachelor in Music), SAE Institute Spain (Music Business Diploma) and The Royal Danish Academy of Music (Masters Degree and Advanced Post-Graduate Diploma - Soloist Class)

Hugo's diverse musical interests are clearly reflected in the variety of his projects. Hugo is a member of ten different ensembles and projects, including music for piano solo, chamber music groups and other formations, embracing various styles and periods. Several of his projects have an interdisciplinary focus, combining music with other art forms such as poetry, painting and dance, and the fusion of musical genres. Hugo has been the recipient of scholarships from the Botín Foundation of Santander, Warner Music Spain and The Royal Danish Academy of Music, among other institutions.
As a pianist, Hugo has received awards in several competitions in Spain, Italy, Denmark and Sweden, and has performed in concert halls and festivals throughout Europe and Australia. Hugo has studied and played in masterclass for maestros including Francisco San Emeterio Santos, Boris Berman, David Kuyken, Marta Zabaleta, Jeffrey Swann, Gustavo Díaz-Jerez, Kathryn Stott, Claudio Martínez Mehner, Paul Badura-Skoda, Josep Colom, Nina Gade, Simon Holt, Liisa Pohjola, Nino Kereselidze, Alexander Rössler, Moritz Eggert, Amalie Malling, Jens Elvekjær, Gabriel Loidi, Ferenc Rados, Ricardo Descalzo, Sergei Osokin and Niklas Sivelöv.
As a composer, Hugo explores diverse styles of music in his work. His ongoing crossover project Psychic Equalizer has been well received by critics and public. Hugo composed soundtracks for the award-winning documentaries 'En Los Brazos de la Luz', about the life and work of Cantabrian painter Enrique Gran, and 'Susurros', about the pre-historic paintings of the cave 'El Moro Chufín' in Cantabria. Hugo is currently composing several pieces for solo piano and various ensembles.

In addition to music, Hugo is passionate about wildlife and the environment.

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PhD Recital Series
Friday 18 May 2018, 7:30pm
Conservatorium Recital Hall
5 Sandy Bay Road, Hobart

Khalida De Ridder, Violin

Karen Smithies, Piano

PROGRAMME

Wolfgang Amadeus Mozart (1756-1791)

Violin Concerto in D Major No.4, K.218
I. Allegro

Johannes Brahms (1833 -1897)

Violin Concerto in D Major, Op.77
I. Allegro ma non troppo

PROGRAMME NOTES

This recital is the fourth in a series of performances supporting my PhD research topic "A Systematic Approach to Right-Hand Technique and its Application in Violin Playing". The theoretical aspect of this research explores both historical and contemporary literature assessing bowing practices related to present day violin performance.

The most significant material on advanced violin bowing technique was developed in France in the nineteenth-century. There has been a noticeable decline in the production of new material from the mid twentieth-century to the present day addressing the training of advanced bowing technique. A major outcome for this research will be to develop further material for advanced violin bowing technique by formulating original systematic exercises for right-hand study.

The following repertoire were key works studied during my recent trip to Paris under the tutorage of French master violinist Guillaume Sutre.

Thank you to pianist Karen Smithies with whom I will be performing alongside this evening.

Violin Concerto in D Major, No.4 K.218 Wolfgang Amadeus Mozart (1756-1791)

With already five years' experience as a concertmaster, the nineteen-year-old Mozart would write five violin concerti within eight months of the year 1775, predating his first significant work for piano; piano concerto in E-flat Major (K.271).

The concerto heard this evening is the fourth of his five violin concerti. This D Major concerto starts with a short ritornello consisting of an almost comical martial fan-fare in the tonic as a dotted rhythm; a musical idea later appearing in some of his piano concertos. After more lyrical material is weaved through the orchestral section, the soloist enters with the same beginning fan-fare.

The soloist must exhibit virtuosity through runs of scales and arpeggios whilst giving much consideration to bringing out the expressive however gentle lyrical sections.

Violin Concerto in D Major, Op.77 Johannes Brahms (1833-1897)
Brahms greatly respected the previous era of classicism with many of his compositions inspired by greats such as Haydn, Mozart and Beethoven.

During the summer of 1878 Brahms completed his only violin concerto. Similarities to the structure of Beethoven's violin concerto can be seen. The first movement is also one of great length, balancing excitable rhythmic motions with tranquil response, weaving the solo in and above the many moments of orchestral glory.

The *Allegro non troppo* opens with a slow introduction presented by the orchestra, highlighting a multitude of thematic material of which the entire movement is based upon. The violin enters in a cadenza style, interrupting the orchestras driving semiquavers. The soloist embarks on a journey of long phrases, weaving in and out of the orchestra until finally reaching the same slow theme first introduced by the orchestra.

As in many of Brahms' works, the 3/4 meter is often disguised by melodic lines counteracting against the downbeat – the overlapping of phrases also another way in which the violin and orchestra weave against and through one another.

Although this movement in its dramatic power may often be performed with enormous volume in its orchestral setting, it is interesting that Brahms constantly reminds the soloist of the elegance he had in mind with words such as *tranquillo* and *lusingando*. Along with his Symphony No.2, it is said that this concerto was of great importance to Brahms, instilling much needed confidence and satisfaction in his work.

ARTIST BIO:

Khalida De Ridder - Violin

Violinist Khalida De Ridder started to play at the age of four. She has performed classical recitals in The Netherlands, Denmark and Australia and has freelanced as an orchestral musician performing with the Arhus Symphony Orchestra, Copenhagen Philharmonic and Tasmanian Symphony Orchestras.

A prize winner at many classical music eisteddfods, she won her first at just five years of age. Major awards include the Origin Foundation Prize from Creative Partnerships Australia (2014), Performers Trust Foundation Award (2013) and Junior Cultural Australia Day medal (2003).

Other awards include many national and international folk music awards such as the Junior Australasian Fleadh Fiddle Champion (2003), Golden Fiddle award (2010), and both the Chris Wendt award (2006) and the Declan Affley award (2009) from the National Folk Festival of Australia (2009).

She has supported various international visiting artists in the states of WA, VIC, TAS, QLD, ACT and VIC, performing on various radio station broadcasts such as ABC (Riverina), ABC (Sydney), ' Mostly Folk' (Tasmania) and ABC (Cairns).

Khalida holds a Master's degree from the Royal Danish Academy of Music and a Bachelor degree and Graduate Diploma from the Australian Institute of Music.

Khalida relocated back to Australia from Europe in 2017 to study under Dr. Susan Collins and is in her final stages of a Doctoral candidature at the University of Tasmania. She is supported by a Research Training Award from the Australian government.

From March to April 2018, Khalida was mentored in Paris by the master French Violinist Guillaume Sutre (Ysaye Quartet/Trio Wanderer). Her former teachers include Michael Malmgreen (DK), Chairman Gadd and Lisa Stewart.

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CHARLTON - GRAGNANI - HÄNDEL
SCHUBERT - STRAUSS - VON WEBER

Venere bella

TRIO CAVALLARO

PETAH CHAPMAN — SOPRANO
KHALIDA DE RIDDER — VIOLIN
SIMON THIELKE — GUITAR

stradivarius

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Georg Friederich Händel (1685 – 1759)

1. 'Giulio Cesare' *Da tempeste il legno infranto*. Act III — 06'53"
   arr. Simon Thielke, Khalida De Ridder

2. 'Giulio Cesare' *Piangerò la sorte mia*. Act III — 05'58"
   arr. Simon Thielke

Filippo Gragnani (1768 – 1820)
Sonata No. 2 Op. 8 for Violin and Guitar

3. Allegro — 07'06"
4. Adagio — 02'26"
5. Polacca: Allegretto — 03'56"

Carl Maria von Weber (1786 – 1826)

6. 'Der Freischütz' Op. 77, Act III: *Cavatina Und Ob Die Wolke* — 04'48"
   arr. Khalida De Ridder and Simon Thielke

Richard Strauss (1864 – 1949)

7. Op. 27, 4 Lieder: *Morgen* — 03'57"

Richard Charlton (b. 1955)

8. Night Rain in a Tropical Garden: *Adagetto* — 03'32"

Franz Schubert (1797 – 1828)

9. Op. 52 No. 6, *Ave Maria*, after Ellens Gesang III, D. 839 — 02'35"
   arr. Napoleon Coste (1805-1883).

Georg Friederich Händel

10. 'Giulio Cesare' *Venere bella*. Act II, — 05'13"
    arr. Simon Thielke, Khalida De Ridder

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Petah Chapman was born on the Atherton Tablelands and began studying classical voice at the Queensland Conservatorium. She is a winner of the Margreta Elkins Award in the Dame Joan Sutherland competition. After graduation she continued studies with coaches in America and Italy, where she performed in scenes from *Don Giovanni* and *Cosi fan Tutte*. She was chosen for the finals of the Accademia Del Maggio Musicale in Florence and gave a private recital in Rome. She is a Churchill Fellow and travels regularly between Europe and Australia. As a soloist she has performed frequently with the Queensland Symphony Orchestra in scenes from Tchaikovsky's *"Eugene Onegin"* Mozart's *"Idomeneo"* and Verdi's *"Falstaff"*. Petah has repeatedly been awarded scholarships to attend the Lisa Gasteen National Opera School where she has studied voice and performance with such mentors as Richard Hetherington, Head of Opera Covent Garden, and international opera director Heather Fairbairn. Most recently she performed under the baton of world-renowned conductor Simone Young in Strauss's *"Ariadne auf Naxos"*.

Khalida De Ridder began violin at the age of four on a remote Queensland property in Silver Valley. She entered the Australian Institute of Music in Sydney before attending the Royal Danish Academy of Music in Copenhagen via a Creative Partnerships Australia scholarship. She has performed concerts in Holland, Denmark, Ireland, Germany, Italy and Spain and is the recipient of numerous national and international awards in both classical and folk styles. Apart from solo and chamber music projects Khalida has freelanced as an orchestral musician in both Europe and Australia. Khalida is completing her doctoral candidature at the University of Tasmania thanks to a Research Training Award from the Australian Government and during which she has taken residency in Paris under the mentorship of Guillaume Sutre.

Simon Thielke is one of the most exciting imports to the Australian classical guitar scene. A graduate of the Royal Danish Academy of Music, Simon has also studied privately in Venezuela and represented Denmark in a number of International guitar competitions. Simon has taken part in various masterclasses and courses with Guitar giants David Russell, Denis Azabagic, Andrea De Vitis and Marco Tamayo and performs regularly in various solo and chamber music

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TRIO CAVALLARO

Petah Chapman	**soprano**
Khalida De Ridder	**violin**
Simon Thielke	**guitar**

Acknowledgements:

We would like to acknowledge the generous support of Mr Nicholas and Mrs Grace Chapman.

Australian Government
Regional Arts Fund

FLYING ARTS ALLIANCE INC

Petah Chapman's participation in this project made possible by the Regional Arts Fund of Australia and Flying Arts.

With special thanks to Rosalia Miglioli

Trio Cavallaro thanks their anonymous philanthropic donors, benefactors, and supporters

Registrazione/Recording: Recital Hall, Sandy Bay Rd, Hobart, Australia
17-26 August, 2019
Tecnico del suono/Recording engineer: Veronika Vince

Italian translation: Petah Chapman
Cover Photography by Dan Cripps

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Dalle remote zone dell'interno australiano all'esibizione su palcoscenici internazionali, il soprano Petah Chapman e la violinista Khalida De Ridder nel 2017 hanno iniziato la loro collaborazione con il chitarrista classico danese Simon Thielke formando l'ambizioso ensemble da camera *Trio Cavallaro*. Il nome del trio proviene dalla famiglia di origini italiane di Petah ed è stato scelto per esprimere l'apprezzamento dell'ensemble per lo stile italiano. Formatisi individualmente sotto la guida di stimate autorità nell'ambito musicale internazionale in Francia, Inghilterra e Italia, insieme curano spettacoli basati su arrangiamenti di repertorio originali, avvincenti e dinamici, come nelle opere "Giulio Cesare" di Händel e "Der Freischütz" di Weber, e nelle canzoni di Strauss e Schubert. Il programma comprende anche un selezionato repertorio solistico e per duo, che annovera il compositore australiano Richard Charlton. I rinomati tour regionali australiani del *Trio Cavallaro* continuano ad attrarre nuovo pubblico verso la musica classica; nel 2019 il Trio ha avuto il suo debutto europeo a Copenaghen, in Danimarca. Questa registrazione dimostra una versatile programmazione e dedizione allo stile e al contesto musicale. L'interpretazione è il riflesso fresco ed onesto della continua ricerca di questi giovani talenti per crescere come artisti.

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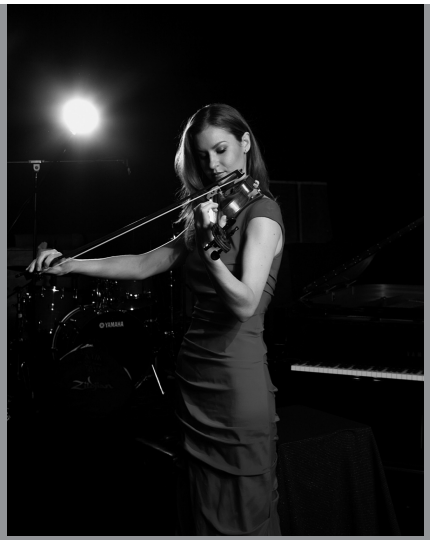
From the classical era, Gragnani's rarely performed second sonata for violin and guitar is the main instrumental work on this recording. Born into a family of luthiers in Livorno, Gragnani began musical studies first on the violin. As a composer his chamber music works were published by Ricordi and Monzino in Milan at the turn of the 19th century. Gragnani's composition present as simplistic in style with the articulation controlling a lot of the musical expression. Frequent alternation between on and off-the-string strokes in the violin weave between the mostly shorter length of the guitar strokes and the composition ensures that neither instrument overpowers the other. In the first movement the instruments take turn to perform solo passages. Some improvisatory interpretations were applied in the third movement ('Polacca') by means of accelerando and an immediate pause in both instruments. These elements supported their desire to achieve a more folk like interpretation.

The remaining pieces include Weber's *Und Ob Die Wolke* and Strauss's well known song *Morgen*. Following its Berlin premiere in 1826, Weber's masterful composition in three acts *Der Freischütz*, with libretto by Friedrich Kind, was an immediate international success. Weber uses harmony to cleverly expose his character's innermost feelings and desires, overlaying them with a supernatural and foreboding character in this *Singspiel*. In Agathe's Act III cavatina *Und Ob Die Wolke* she wakes from a dream in which she was a dove, shot down by her lover the young forester and marksman Max. She prays to heaven for protection from her foreboding and contemplates her own mortality with minor harmonies. Weber skilfully returns to the original key of A flat major by the end of the piece, as Agathe persuades herself to trust in God's protection.

Staying in the world of dreams, Strauss' *Morgen* is a rapturous love song beginning with a heartfelt melody in the violin that merges into the vocal line. Written in 1894, this piece is a shining example of Romantic composition; dissonances on the strong beat of the bar do not allow time for rest, but keep the listener yearning for the kind of love that causes you to stay up until 3am looking into each other's eyes. The text of this *lied* is drawn from a poem by John Henry Mackay. The final lines translate to:

"Speechless we shall gaze into each other's eyes,
And the speechless silence of bliss shall fall on us…"



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Dall'epoca classica, la seconda sonata per violino e chitarra di Gragnani, raramente eseguita, è il pezzo strumentale principale in questa registrazione. Nato in una famiglia di liutai a Livorno, Gragnani iniziò gli studi musicali prima sul violino. Come compositore, le sue opere di musica da camera furono pubblicate da Ricordi e Monzino a Milano all'inizio del XIX secolo. La composizione di Gragnani presenta uno stile semplicistico e l'articolazione controlla gran parte dell'espressione musicale. L'alternanza frequente tra le arcate forti e tenui del violino si intreccia con la lunghezza per lo più breve dei suoni della chitarra e la composizione assicura che nessuno degli strumenti prevalga sull'altro. Nel primo movimento gli strumenti si alternano per eseguire passaggi solistici. Alcune improvvisazioni sono state applicate nel terzo movimento ("Polacca") mediante l'uso di accelerando e pause immediate in entrambi gli strumenti. Questi elementi sono stati introdotti allo scopo di ottenere un'interpretazione più popolare.

I rimanenti brani comprendono la canzone di Weber dalla "Cavatina", *Und ob die Wolke* e la famosa canzone di Strauss *Morgen*. Dopo la sua prima di Berlino nel 1826, la magistrale composizione di Weber in tre atti *Der Freischütz*, con libretto di Friedrich Kind, fu un successo internazionale immediato. Weber usa l'armonia per svelare abilmente i sentimenti e i desideri più intimi del suo personaggio, sovrapponendoli con un personaggio soprannaturale e presuntuoso in questo *Singspiel*. Nella cavatina di Agathe, Atto III *Und ob die Wolke*, lei si sveglia da un sogno in cui era una colomba, abbattuta dal suo amante, il giovane forestale e franco tiratore Max. Prega il cielo per proteggersi dal suo presentimento e contempla la propria mortalità con un'armonia in minore. Weber torna abilmente alla tonalità originale di la bemolle maggiore alla fine dell'aria, mentre Agathe si convince a fidarsi della protezione di Dio.

Rimanendo nel mondo dei sogni, *Morgen* di Strauss è una canzone d'amore estatica che inizia con un'appassionata melodia del violino che si fonde con la linea vocale. Scritto nel 1894, questo pezzo è un brillante esempio di composizione romantica; le dissonanze sul battito forte della battuta non concedono il tempo di riposare, ma mantengono l'ascoltatore desideroso di quell'amore che fa rimanere svegli fino alle tre del mattino guardandosi negli occhi. Il testo di questa canzone è tratto da una poesia di John Henry Mackay. Le righe finali si traducono con:

"Senza parole dovremo guardarci negli occhi,
e il silenzio senza parole della felicità cadrà su di noi…"

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Da tempeste il legno infranto

Da tempeste il legno infranto,
se poi salvo giunge in porto,
non sa più che desiar.

Così il cor tra pene e pianto,
or che trova il suo conforto,
torna l'anima a bear.

Piangerò la sorte mia

Piangerò la sorte mia
sì crudele e tanto ria
finché vita in petto avrò.

Ma poi morta d'ogn'intorno
il tiranno e notte e giorno
fatta spettro agiterò.

Und ob die Wolke

Und ob die Wolke sie verhülle,
Die Sonne bleibt am Himmelszelt;
Es waltet dort ein heil'ger Wille,
Nicht blindem Zufall dient die Welt!

Da tempeste il legno infranto

If the storm battered vessel
Makes it safely into port
It has nothing left to desire.

Thus the heart in its grief and tears
Finds comfort and restores the soul to bliss.

Piangerò la sorte mia

I shall weep for my fate
So cruel and bitter
As long as I have life in my breast.

But when I am dead
I will be everywhere
Haunting the tyrant night and day
In my ghostly form.

Und ob die Wolke

Even when clouds hide it
The sun still shines in the vault of heaven
One holy will reigns there
No blind chance governs the world!

This recording features a unique setting for classical music. Not only does it feature chamber works for classical guitar and violin but creates a workable partnership between operatic voice and a smaller number of accompanying instruments than usually heard. Orchestral parts have been reduced by the young musicians themselves into a trio for voice, guitar and violin; something referred to here as 'Chamber Opera'.

The largest portion of works on this recording are drawn from Händel's *Giulio Cesare* and the incredibly rich and complex character of Cleopatra, Queen of Queens. With libretto by Nicola Francesco Haym, based on an earlier libretto by Bussani, the opera is in three acts. The composition dates back to 1724 where its premiere was an immediate success.

Venere bella is one of the more adaptable works, with sparse accompaniment. Julius Caesar and his victorious troops arrive on the banks of the Nile, where Cleopatra and her cruel brother Ptolemy each try to undermine Caesar's power. After seducing Caesar, Cleopatra realises that she herself has fallen for him and begs Venus, the goddess of love, to intervene so that he might return her feelings. The voice and violin share many passages in unison, evoking the elation of new love.

Da tempeste il legno infranto and *Piangerò* both share emotional intensity with different underlying themes. In *Piangerò* we hear Cleopatra's sorrow when she believes Caesar to be dead, and all hope of wrestling the throne from her brother Ptolemy lost. In the middle section, the guitar lends an exciting intensity to Cleopatra as she resolves that when she is dead her one victory will be to come back and torment her brother. The *da capo* returns with unrivalled emotional intensity; she is met with overwhelming grief. The violin weaves around the voice in anguished harmony.

The final chamber opera work, *Da tempeste il legno infranto*, is a lively cry of victory from Cleopatra as Caesar rescues her from the clutches of Ptolemy. If the feeling of watching an incredible show of fireworks had a musical equivalent, this is it. We hear Cleopatra's excitement building as the piece goes on and she realises their ultimate victory is close at hand. As we reach the end of the *da capo*, the fireworks increase, with embellishments in the pairing of the voice and violin.

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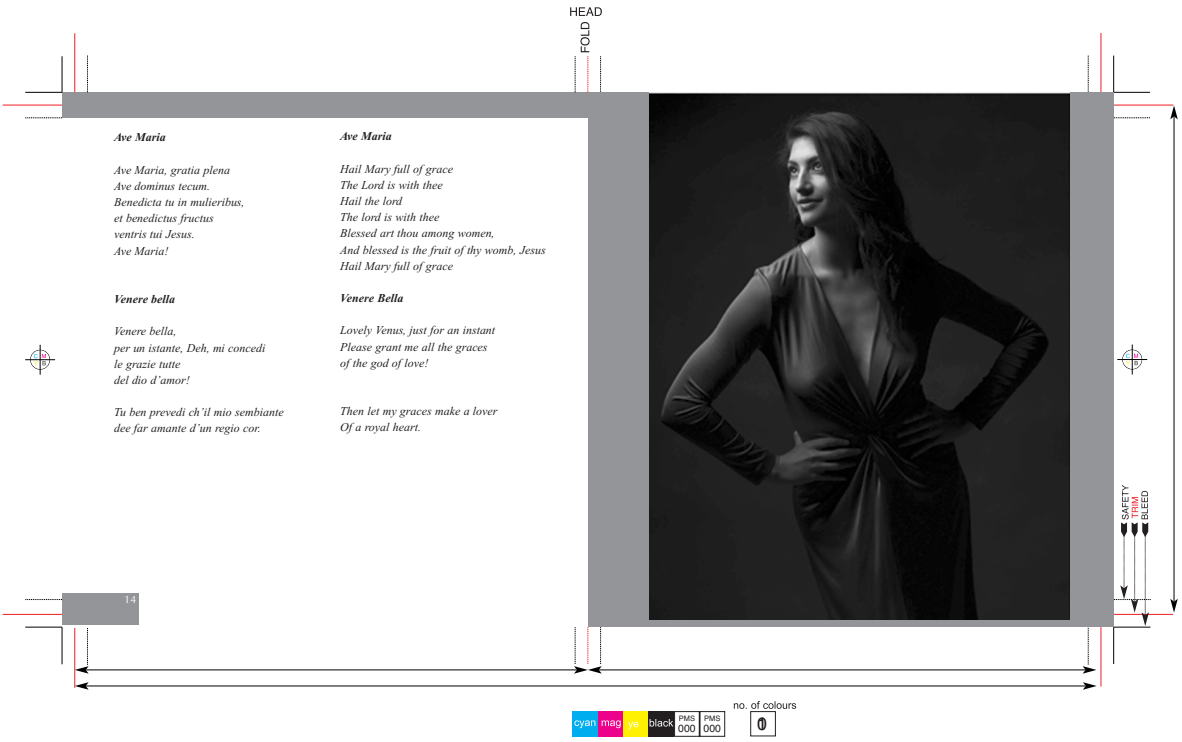
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Ave Maria
Ave Maria, gratia plena
Ave dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus
ventris tui Jesus.
Ave Maria!
Ave Maria
Hail Mary full of grace
The Lord is with thee
Hail the lord
The lord is with thee
Blessed art thou among women,
And blessed is the fruit of thy womb, Jesus
Hail Mary full of grace
Venere bella
Venere bella,
per un istante, Deh, mi concedi
le grazie tutte
del dio d'amor!
Tu ben prevedi ch'il mio sembiante
dee far amante d'un regio cor.
Venere Bella
Lovely Venus, just for an instant
Please grant me all the graces
of the god of love!
Then let my graces make a lover
Of a royal heart.
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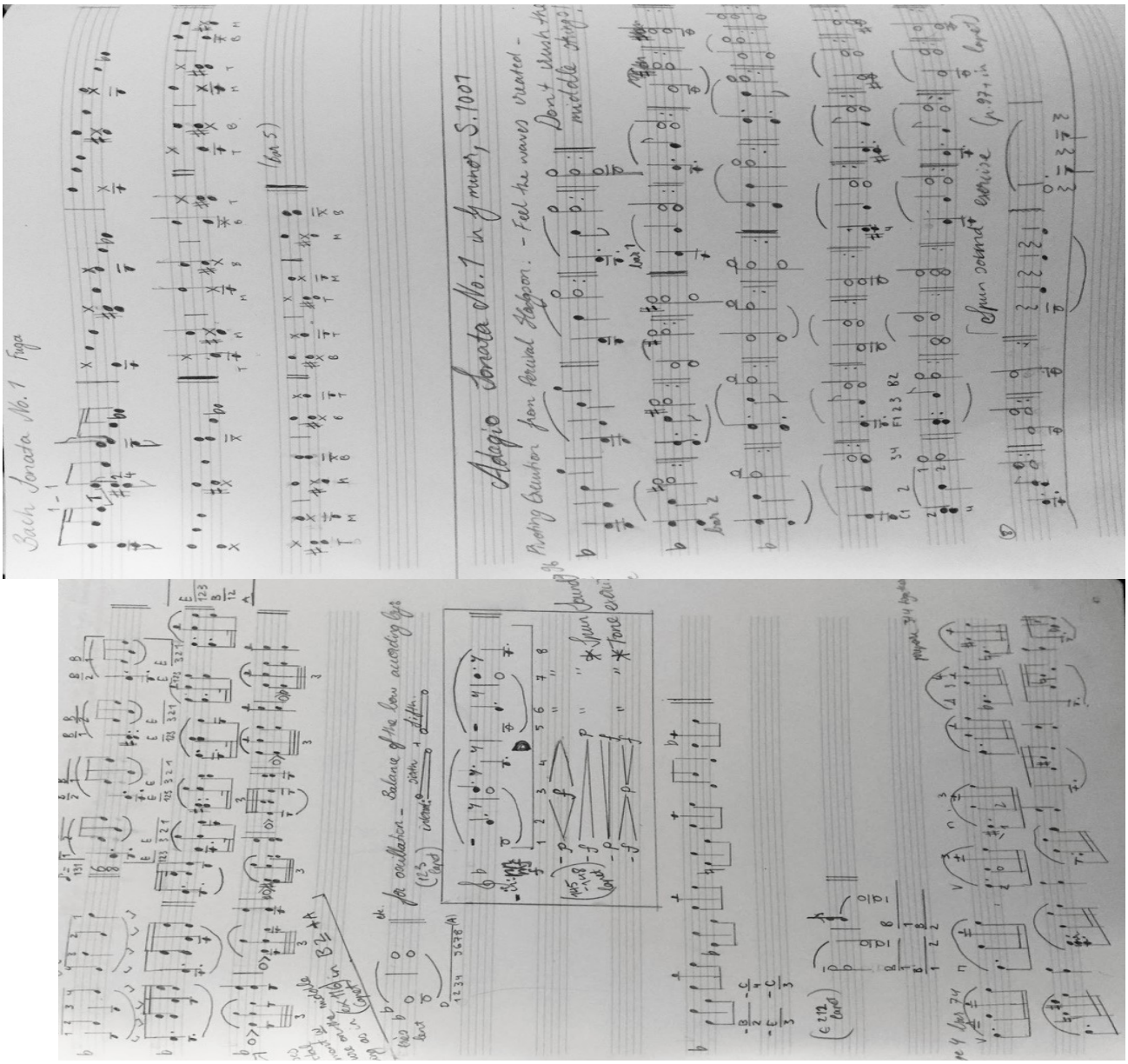
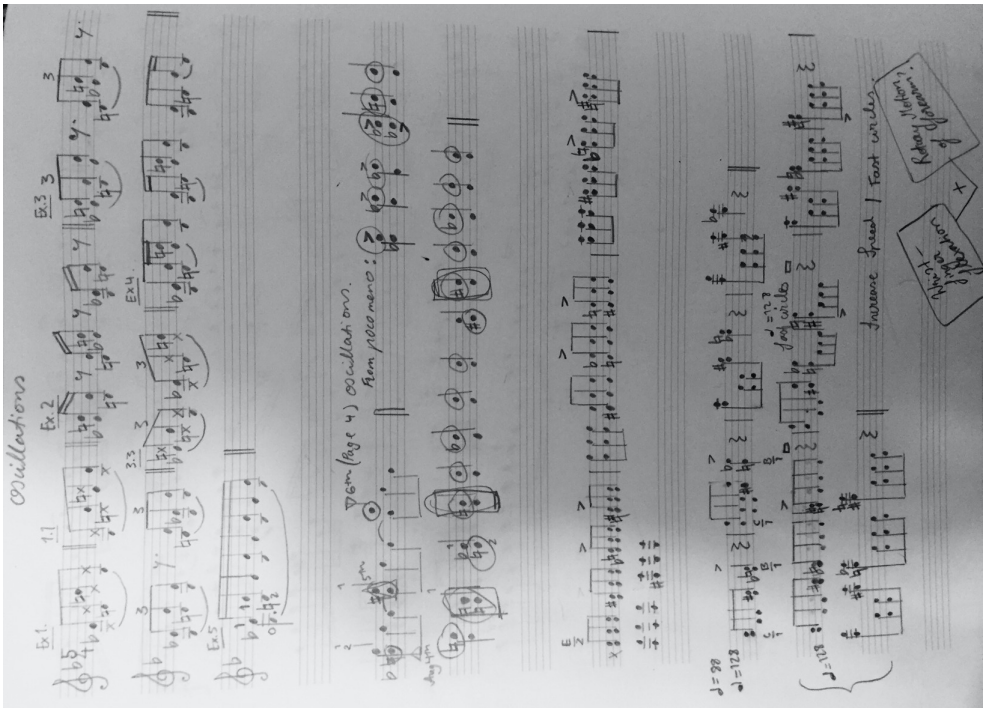
APPENDIX FIVE – HANDWRITTEN ANALYSIS EXAMPLES

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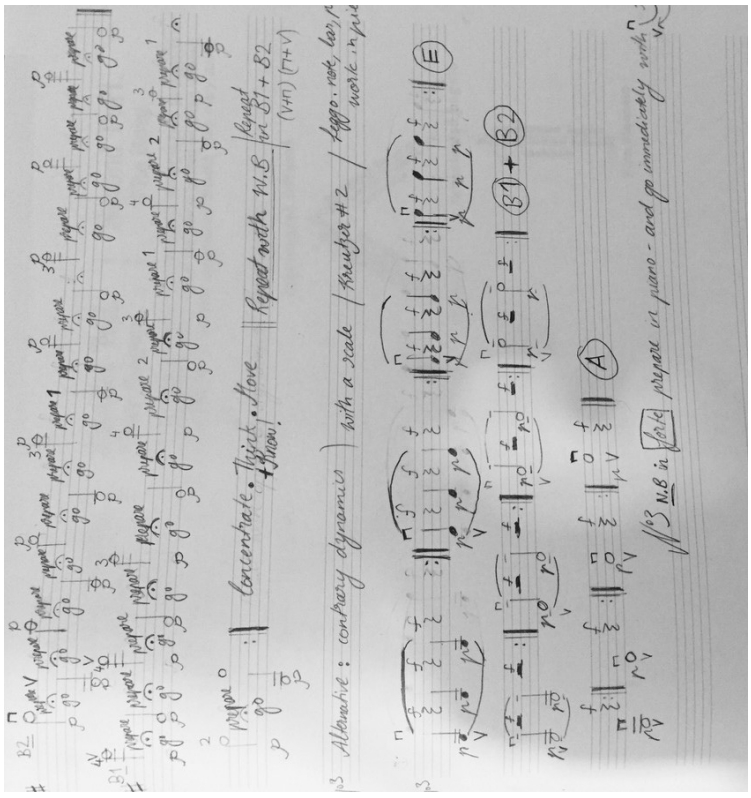
Ex.1
Ex.2
Ex.3
Ex.4
Ex.5
Free play (page 4) oscillations.
Arm placements:
Arbitrary pp
+
Improvise freely with both hands
Improvise freely with feet
J=98
J=123
J=128


Concentrate. Right. Move
Repeat with B.S
Repeat
Alternate: contrary dynamics
both a scale
Reaches #2
Repeat
N.B in forte
prepare at piano - and go immediately

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